

JUN 28 1950

SCREENLAND

ANC

MAY

15¢

Loretta
Young

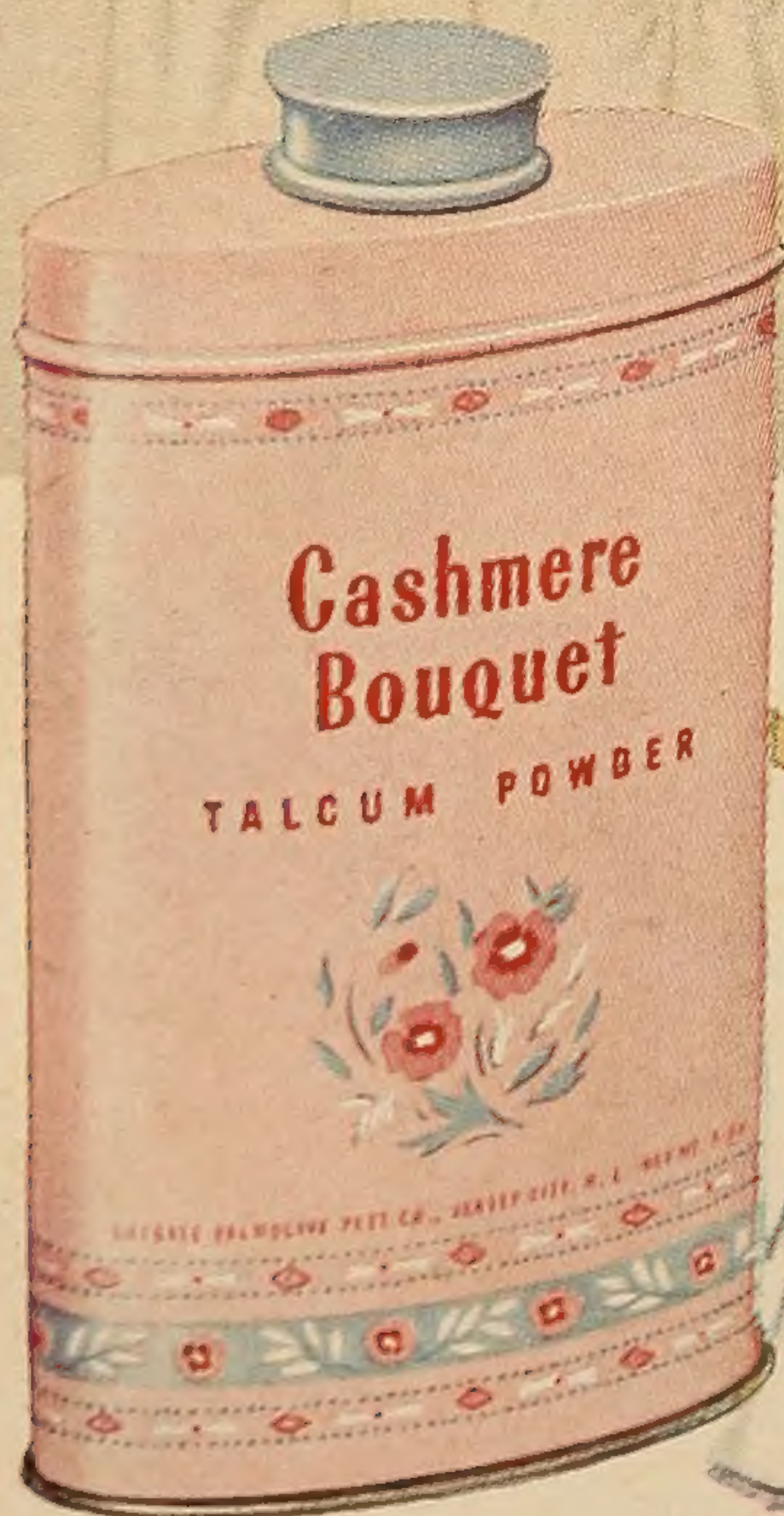
What Elizabeth Taylor
Thinks Of Monty Clift

Cool, Fragrant Freshness



Cashmere Bouquet Talcum Powder

Keeps you dainty all over
with a "fragrance men love"!



Spring-morning freshness, and fragrance, too—no matter how hot the day! A wonderful dream come true, thanks to satin-soft Cashmere Bouquet Talc! It thirstily absorbs any excess moisture left on your body after the bath, provides a silky-smooth sheath of protection for those many little "chafeable" spots. Yes, for day long daintiness . . . every day, twice a day . . . sprinkle yourself liberally with Cashmere Bouquet Talc!



All-Purpose Cream;
Lipstick; Hand Lotion
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How could he treat her this way?

HER FIRST DATE with a most attractive man . . . and here she was, back home, and on the point of tears, by half-past ten. What had she said . . . what had she done to change his eagerness to indifference? She would never know . . . didn't even suspect!

Can You Be Sure?

How dare any woman assume that her breath is always beyond reproach?

Halitosis (unpleasant breath) has a habit of cropping up when you least expect it . . . of putting you in the worst sort of light when you want to be at your best. And you, of course, may not know when you're guilty.

Isn't it foolish to risk offending when Listerine Antiseptic is such an *extra-careful*, wholly delightful precaution?

You merely rinse the mouth with it night and morning, and always before any date and, lo! your breath becomes fresher and sweeter. Moreover, it stays that way, too . . . not for seconds . . . not for minutes . . . but for hours, usually.

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ON THE COVER, LORETTA YOUNG, STARRING IN
"KEY TO THE CITY," A METRO-GOLDWYN-MAYER FILM

MAY, 1950

VOLUME FIFTY-FOUR
NUMBER SEVEN

PUBLISHED BY J. FRED HENRY PUBLICATIONS, INC.

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**M-G-M BRINGS
THE FAMED
STAGE HIT
TO THE SCREEN
AT LAST!**



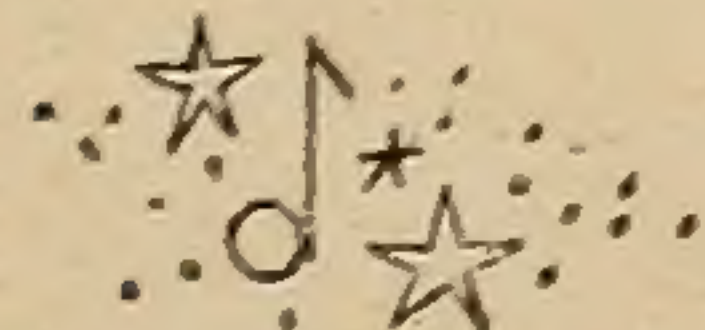
It played three years
on Broadway! Road
companies toured
America! A triumph in
the world's capitals!
Now the screen's biggest
Technicolor musical!

11 IRVING BERLIN SONG HITS!

"There's No Business
Like Show Business",
"Doin' What Comes
Natur'ly", "You Can't
Get A Man With A
Gun", "The Girl That
I Marry", "They Say
That Falling In Love Is
Wonderful", "My
Defenses Are Down",
"I'm An Indian Too"
and others!

BIG CAST! BIG THRILLS!

The fabulous Buffalo
Bill Wild West Shows...
cowboys... Indians...
riding girls...
the great Buffalo
Stampede... cast of
hundreds in a wonderful
musical spectacle!



"ANNIE GET YOUR GUN"



COLOR BY
Technicolor

'ANNIE GET YOUR GUN' An M-G-M Picture STARRING **BETTY HUTTON • HOWARD KEEL** with **LOUIS CALHERN • J. CARROL NAISH**
EDWARD ARNOLD • KEENAN WYNN • Color by **TECHNICOLOR** • Screen Play by Sidney Sheldon • Based on the Musical Play with Music and Lyrics by **IRVING BERLIN**
and Book by **HERBERT FIELDS** and **DOROTHY FIELDS** • Musical Numbers Staged by **ROBERT ALTON** • Directed by **GEORGE SIDNEY** • Produced by **ARTHUR FREED**



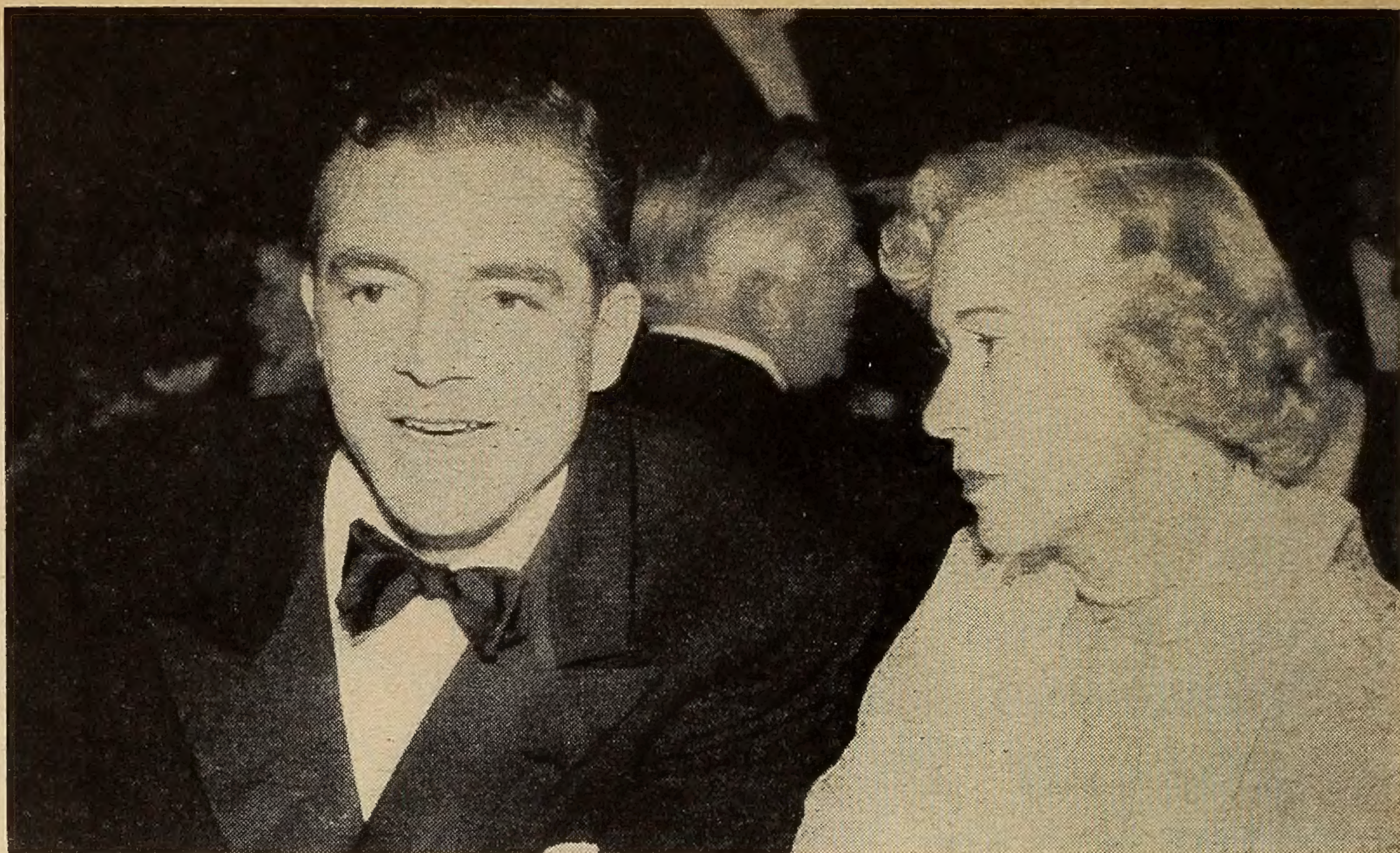
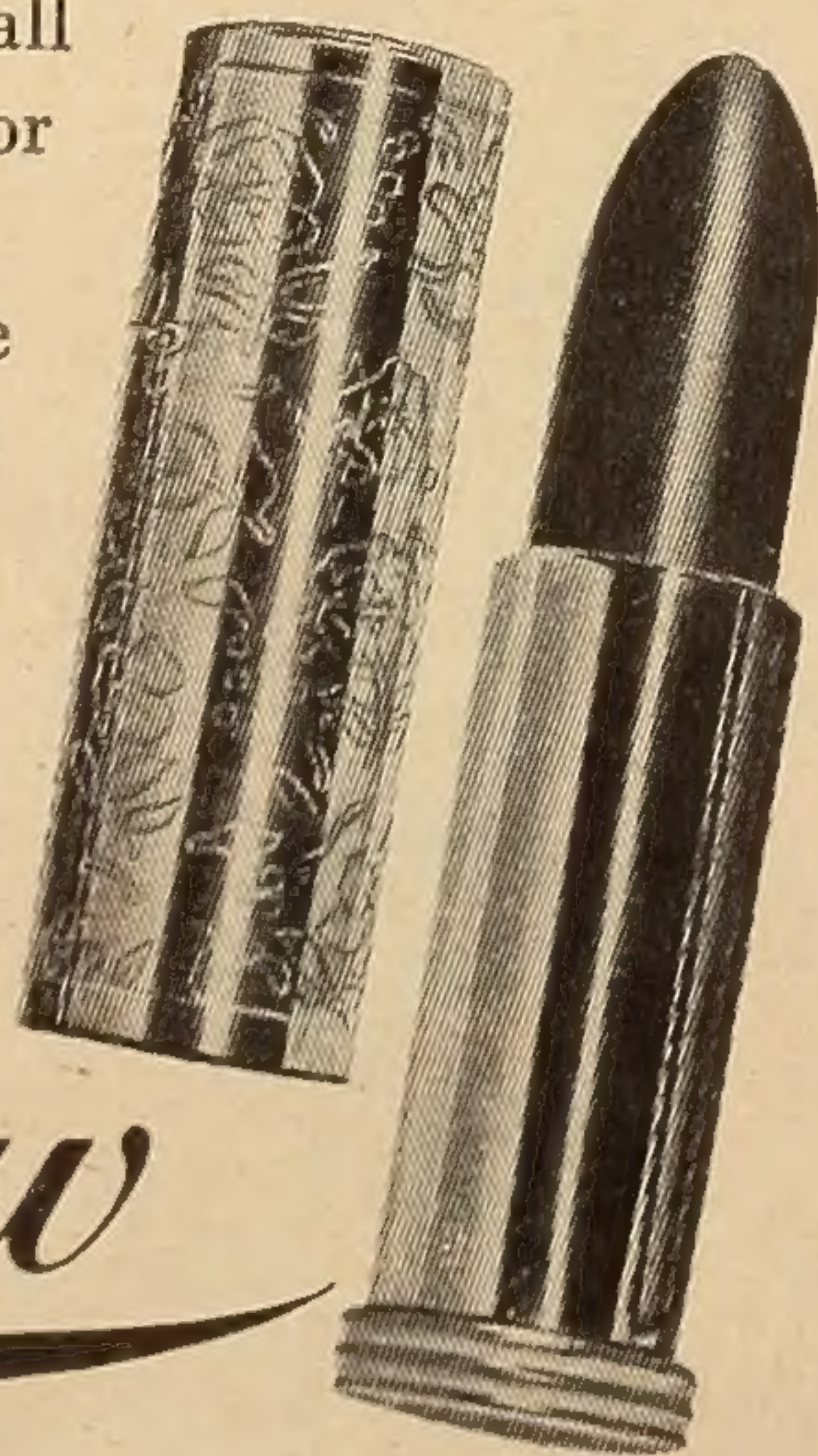
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For your enchanted moments—at last a lipstick that *will not smear*...at last a lipstick of such exquisite texture that it goes on easier and stays on longer than any you have ever used.

The new, exclusive Tangee formula makes all this possible for the first time.

In Tangee Pink Queen and six other enchanting shades.

THE
New
Tangee
LIP STICK



When the Friars Club honored Ronald Reagan at a banquet recently, Dana Andrews attended with his wife.



Cobina Wright's PARTY GOSSIP

James Cagney and his wife conversing with Mrs. Pat O'Brien at Friars Club gathering.

EVERYBODY loves a masquerade, but few get as much of a kick out of one as filmland folk, who, as you know, spend most of their working hours in the land of make-believe.

That's why Hollywood's Bal Masque this year was such a great success, I believe. I've attended Bal Masques, years ago in Paris and later those in London and more recently in New York, but never have I seen one which had such the gay "let's pretend" air as the one which SCREENLAND figures gave this year for the first time in Hollywood.

* * *

Of course, a lot of the enthusiasm was

At the party, Jane Wyman looked radiant as ex-husband Ronald Reagan received acclaim.

Event that's sure to bring out home-loving Harry James is a jam session at Club 47.



Bing Crosby's greatest is Frank Capra's Riding High



The "Blue Skies" kind of music . . . the laughter of "Road To Rio" . . . the heart-warmth of "Going My Way" . . . all wrapped up in the happiest Bing picture of all time!

BING SINGS HIS BIGGEST HITS . . . IN HIS BIGGEST HIT OF ALL! . . .

"Sunshine Cake" • "Sure Thing" • "The Horse Told Me"

"Somewhere On Anywhere Road"

"Whiffenpoof Song" "Camptown Races"

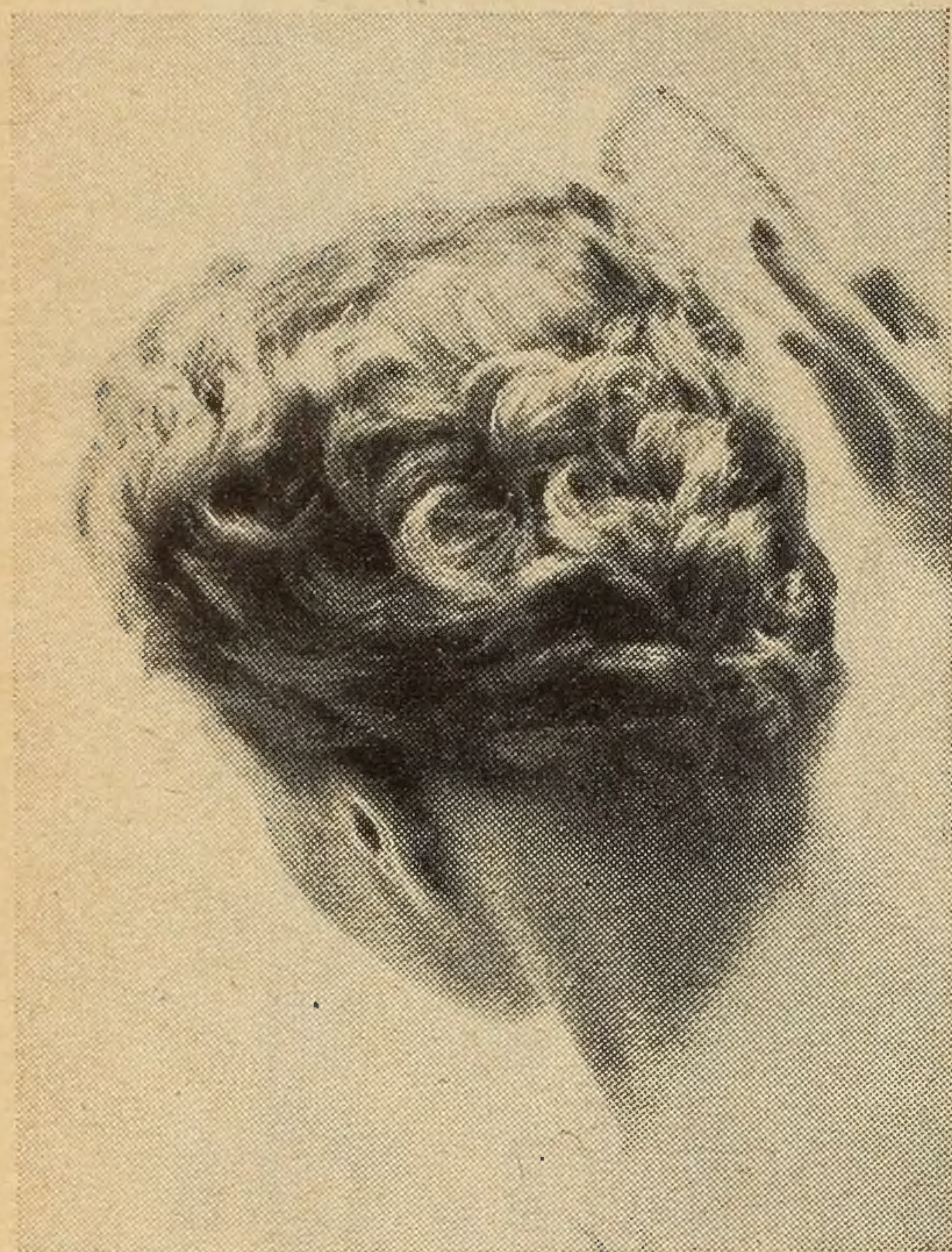


Paramount Presents
BING CROSBY
Coleen Gray
Charles Bickford
Frances Gifford
FRANK CAPRA'S
RIDING HIGH

with WILLIAM DEMAREST
RAYMOND WALBURN • JAMES GLEASON • WARD BOND
CLARENCE MUSE • PERCY KILBRIDE • HARRY DAVENPORT
Produced and Directed by FRANK CAPRA
Screenplay by Robert Riskin • Additional Dialogue by Melville Shavelson and Jack Rose • Based on a Story by Mark Hellinger
New Songs: Lyrics by Johnny Burke • Music by James Van Heusen

Paramount's Joyful Springtime Hit! See It Soon At Your Favorite Theatre!

LEARN THE SECRET OF
"PERMANENT" PIN CURLS
...even in damp weather



set your hair tonight with
De Long bob pins

stronger grip—won't slip out

Yes, you can set your permanent in this chic salon style. Just be sure to use stronger-gripping De Long Bob Pins for lovely long-lasting curls that resist drooping—even in damp weather. Rounded smooth ends slide in and out easily. And De Long pins stay in day or night! Look for the blue De Long card on your counter.



The **brush bob** by Enrico Caruso, famous hair stylist to New York stage stars. Set top in 4 rows—turn front row toward face, back 3 rows away from face. Begin at right, set vertical rows, turning curls toward face, around head to back of left ear. Set left side counter-clockwise. Brush in all directions, then up in back, down from crown and up off face with rotating motion.



You're always "set" with De Long Hair Pins • Curl Setting Pins • Safety Pins • Hooks and Eyes • Snaps • Pins • Hook and Eye Tapes • Sanitary Belts



Mary Pickford and Johnny Mack Brown display lively dance technique for Mr. and Mrs. Owen Crump and Cecil Coan. The occasion was a recent square dance party held at Mary's famous Pickfair.

due to the fact that this lavish affair was given as a benefit for Santa Monica's St. John's Hospital, which is one of the movie colony's favorite charities. Lovely Maureen O'Sullivan Farrow, whom you probably best remember as "Tarzan" Johnny Weissmuller's favorite mate, is President of the Guild which first started to sponsor this worthwhile cause. It was she who first thought of the idea, after reading about the Parisian and Gotham Bal Masques, of getting glamorous stars and socialites to don more elaborate and intriguing masks than had ever been worn before, and I must say they all co-operated in such a fashion that the affair, which took place in the Crystal Ballroom of the Beverly Hills Hotel, made an evening out of the Arabian Nights look like a quiet night on the prairie.

* * *

Lana Turner almost stole the show with



Cobina Wright's
PARTY GOSSIP



James Mason, his wife and Robert Siodmak at Ciro's. His next is U-I's "One Way Street."

Left: Cobina Wright and Barbara Bates with hostess Mary Pickford between square dances.

Interest and skepticism are manifested by Gloria De Haven, Howard Duff on Ciro date.



MICKEY ROONEY

It's a new kind
of role for
Rooney...the
rough, tough,
tense story
of a guy who
yields to one
temptation — and
can't stop 'til he hits
bottom! A picture
that must be
seen by every
boy...and girl...

"QUICKSAND"

A SAMUEL H. STIEFEL PRODUCTION

"QUICKSAND"

Starring

MICKEY ROONEY

with

JEANNE CAGNEY · BARBARA BATES · PETER LORRE

Directed by IRVING PICHEL • Original Story by Robert Smith
Mort Briskin, Producer • Released thru United Artists





**SPECIAL
TAMPON
OFFER**

**PLASTIC
TAMP-CASE**

Designed to carry 2 Meds tampons

REGULARLY 39¢

NOW ONLY 15¢
plus Meds box top

How often has your handbag opened
and the contents spilled out?

AVOID EMBARRASSMENT

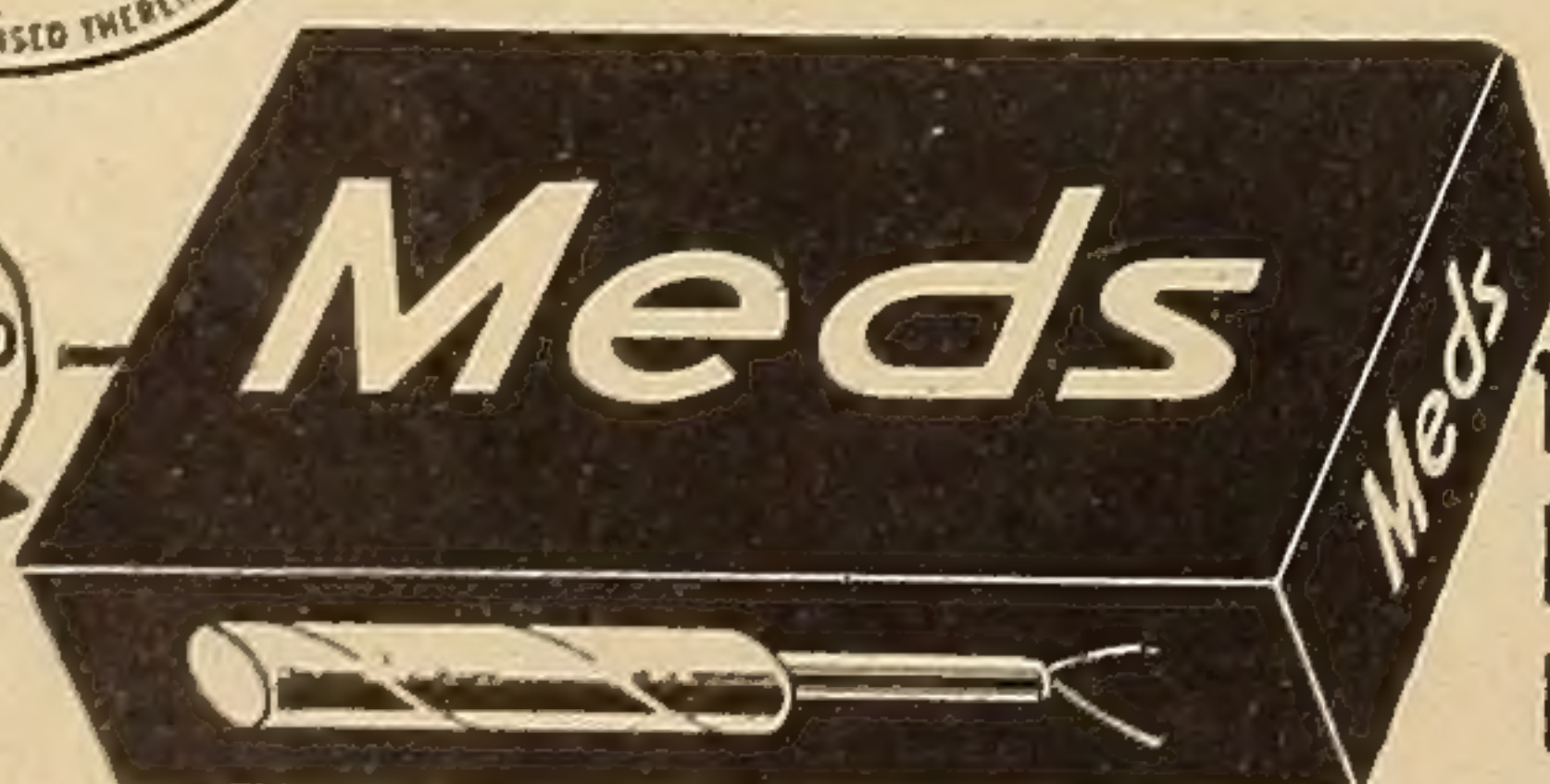
Use this Tamp-Case! It can't snap
open and spill your tampons. It's
smart, compact; fits easily into al-
most any handbag. It's attractive!
Choice of three accessory colors.

Tamp-Case offer expires July 31.

Meds...The Modess tampon



Send for your
Meds Tamp-Case Today!



Miss Olive Crenning
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Milltown, New Jersey

I enclose 15¢ plus Meds box top for a
Plastic Tamp-Case. (Check color de-
sired) Ivory (), Red (), Black ().
Please print plainly.

Name _____
Address _____
City _____
State _____

**Cobina Wright's
PARTY GOSSIP**

her pink and crystal creation with a scrim
mask barely shading her lovely features
and a headdress from which were draped
tiny, iridescent crystal pendants, which
glistened as brightly as the smile on the
face of her happy groom, Bob Topping.
Loretta Young won first prize with her
bird-like effect, while Connie Moore wore
her feathered face covering with such

Lauren Bacall, Humphrey Bogart devote time
entirely to each other at N. Y. Stork Club.



aplomb that it was hardly possible to rec-
ognize her except for that flashing smile
which always give her away.

Actually, it was a tough assignment for
your SCREENLAND reporter, because,
although I know so many of the stars,
their elaborate disguises were so cleverly
designed that even their own families
wouldn't have recognized them. For ex-
ample, when Angela Lansbury came up
and said, "Hello, Cobina," I not only had
to look twice, but finally had to turn to
judge Harry Crocker, the movie column-
ist, and ask, "Who is that attractive Bird
of Paradise?" before I could identify her.

Ray Milland and Broderick Crawford doing a
dramatic stint for the Screen Guild Players.



Linda Darnell, Gen. Carl Spaatz, Sy Bart-
lett at premiere of "Twelve O'Clock High."

*I was most pleased when Beverly Hills
jewel-designer, Kenneth Brown, asked me
to wear the mask which won the prize for
the most unusual mask—a peacock-feath-
ered creation adorned with almost a
\$100,000 worth of jewels—because it re-
minded me of prizes I had won at such
affairs on previous occasions abroad.*

* * *

However, although we all gave credit to
our designers, naturally, for all the skill
and artistry they had displayed, it was
Gloria Swanson, who has made such a sen-
sational screen comeback, who walked off
with all the laughs for the evening. She
appeared on the judges' stand with her



Joey Adams reads his book to Jane Russell
after her personal appearance in Boston.

prize-winning effect, which included a
mask topped by a stuffed pigeon and apol-
ogized for not having brought her taxi-
dermist with her!

* * *

Altogether it was a wonderful evening
and a very gala one, but, I'm most happy
to say, not just because the stars wanted
to go to a masquerade and disguise
themselves in fantastic finery, but also
because they knew besides having fun
they were contributing to a good cause.

* * *

*When Clark Gable offered a high bid
to dance with Lana Turner, or Sir Charles
Mendl did with Arlene Dahl or Joan
Fontaine, it was all done with a very
(Please turn to page 71)*



It's Spring-time!

It's Love-time!!

It's Happiness-time!!!



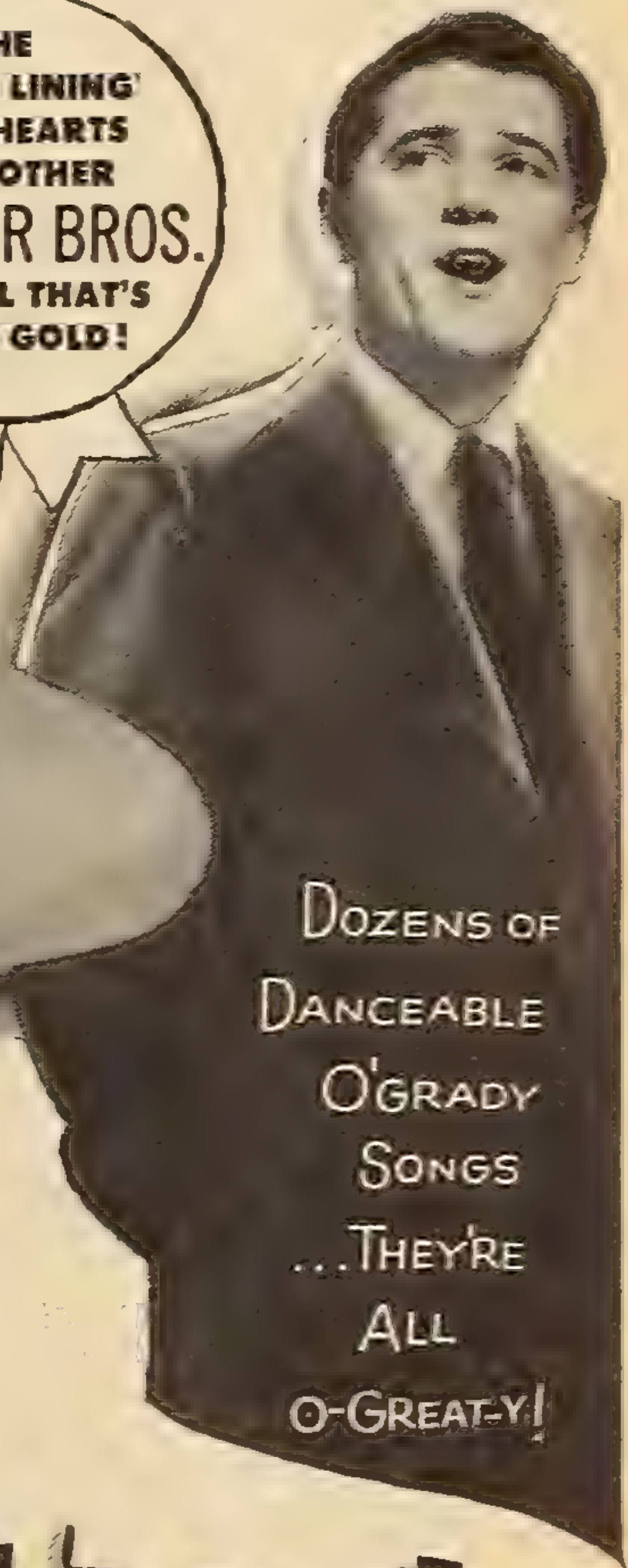
It's
The
Perfect

Time

for

The Daughter of Rosie O'Grady

THE
'SILVER LINING'
SWEETHEARTS
IN ANOTHER
WARNER BROS.
MUSICAL THAT'S
SOLID GOLD!



DOZENS OF
DANCEABLE
O'GRADY
SONGS
...THEY'RE
ALL
O-GREAT-Y!

IN COLOR BY

TECHNICOLOR

STARRING

JUNE HAVER GORDON MACRAE

WITH JAMES BARTON • CUDDLES SAKALL

AND WARNERS' HANDSOME DANCE-SOME NEW STAR GENE NELSON

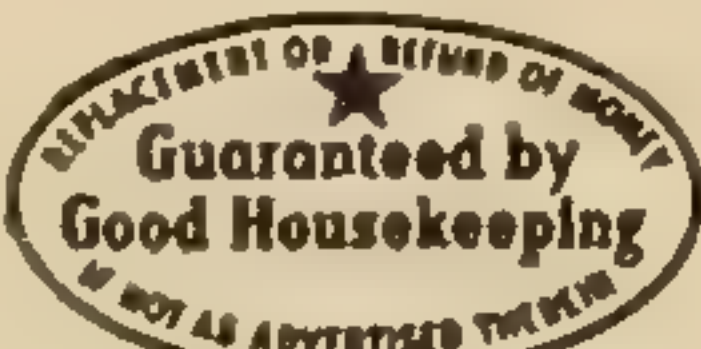
DIRECTED BY DAVID BUTLER • PRODUCED BY WILLIAM JACOBS

SCREEN PLAY BY JACK ROSE, MELVILLE SHAVELSON & PETER MILNE • FROM A STORY BY JACK ROSE & MELVILLE SHAVELSON • MUSICAL DIRECTOR RAY HEINDORF

easy to sleep with



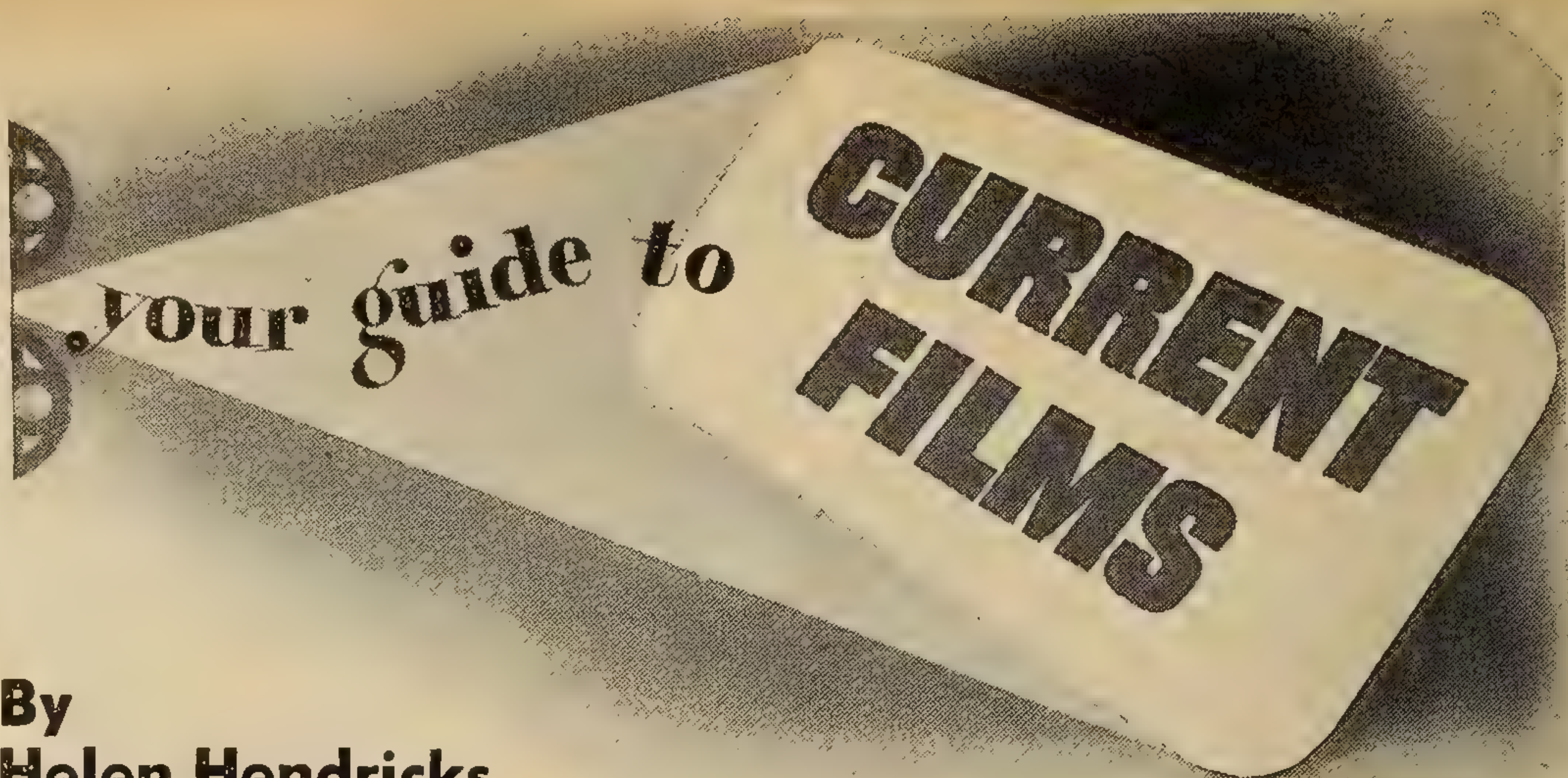
Here's your fast, easy, comfortable way to lovelier curls—Tip-Top Dream Curlers. Made of soft-as-rubber vinylite—comfortable to sleep on, not affected by hair preparations. Gives you soft, smooth, natural-looking curls—no frizzy ends! Can't catch or snag hair. Last longer. The only curler of its kind. Try Dream Curlers tonight! In 4 sizes—at 5 & 10's everywhere.



FREE! Valuable booklet "Professional Hair Styling at Home." Send self-addressed envelope and 10¢ to cover mailing.

Tip-Top
DREAM CURLERS
America's Favorite Curler

TIP-TOP PRODUCTS COMPANY • OMAHA 2, NEBRASKA



By
Helen Hendricks



Two unusually attractive mayors are Loretta Young and Clark Gable in "Key To The City."

Key To The City

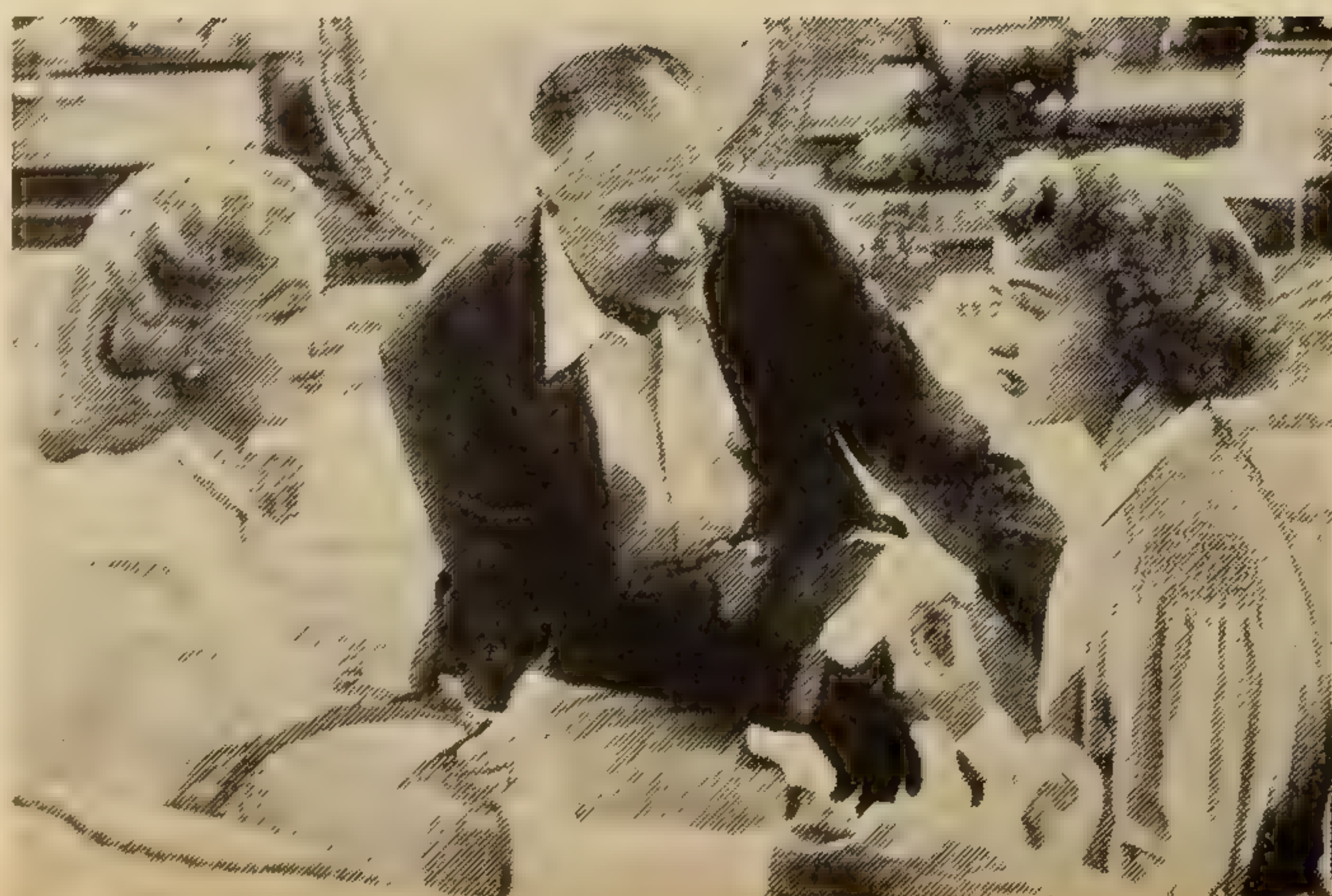
MGM

IF SOME survey expert had taken a poll of what moviegoers would like most to see, he would come up with a list reading: Clark Gable, Loretta Young, one last glimpse of the irrepressible Frank Morgan, more comic incidents than you can shake a funny-bone at, plus a goodly amount of torrid love scenes (with an added attraction of Marilyn Maxwell as an Atomic Bubble dancer). Clark, a lusty ex-stevedor, now Mayor of a California town, meets prim, civic-minded Miss Young, a Maine Mayor, at a Mayors' Convention in San Francisco. They emphatically do not like each other, but a bench on a foggy night on deserted Telegraph Hill makes Mayor Young forget she's a Harvard graduate. Besides being wrapped up in romance, Mayor Gable and Fire Chief Frank Mor-

Habitual quiz winner Ronald Colman is prey of Celeste Holm in "Champagne For Caesar."



In "Stromboli," existence on volcanic island is too dour for Ingrid Bergman, who longs for kindlier surroundings, is bored with simple spouse Mario Vitale.



Three generations of theatrical family are represented by Jane Powell, Ann Sothern and Louis Calhern in MGM's new Technicolor opus, "Nancy Goes To Rio."

A STOLEN FORTUNE

A BORROWED WOMAN

AND ONE MAN TOO MANY!

*Kiss
Laura once,
just once,
and you're
headed down a...*

**ONE WAY
STREET**

starring

James MASON

Marta TOREN

Dan DURYEA



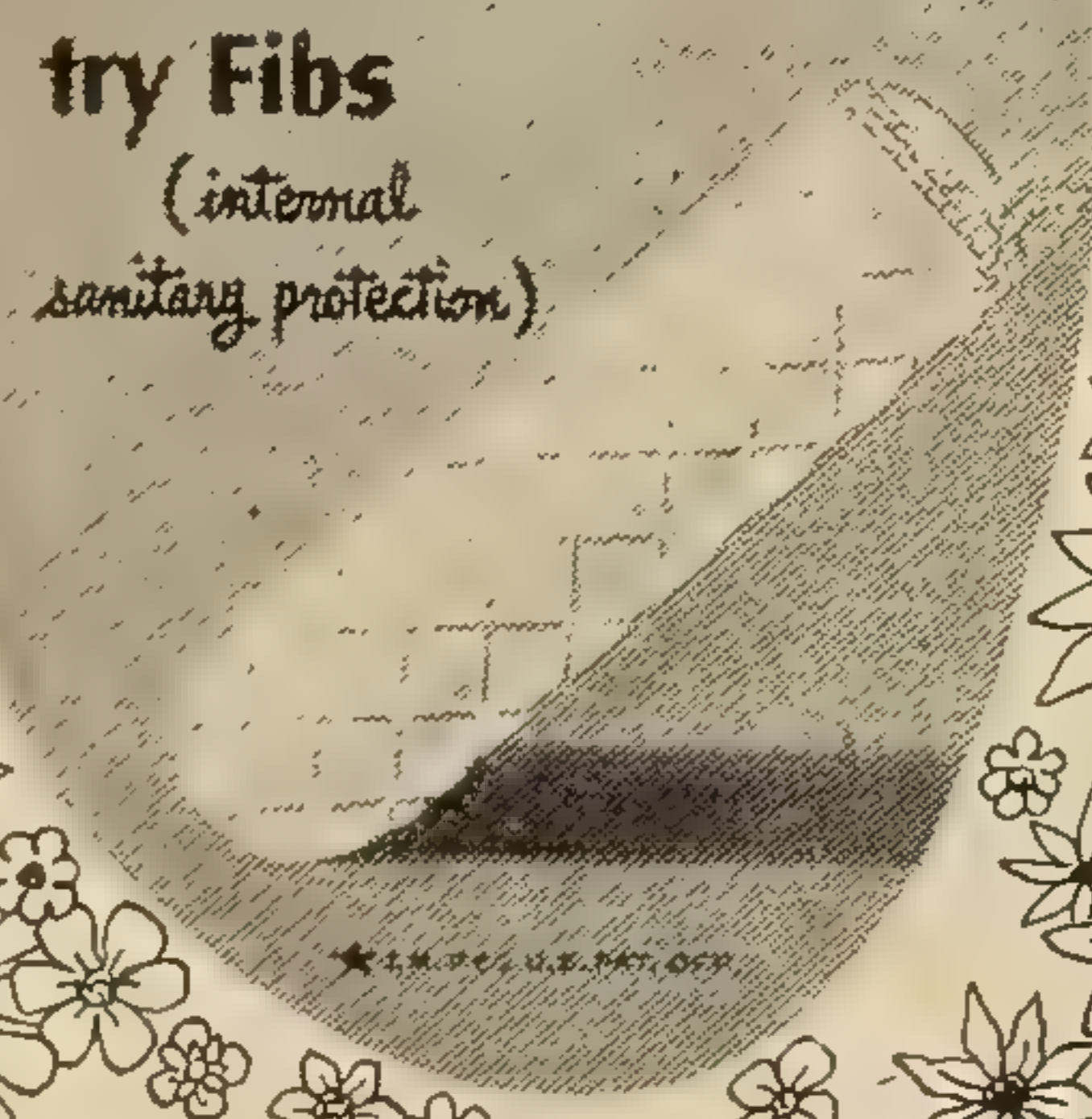
Story and Screenplay by LAWRENCE KIMBLE • Directed by HUGO FREGONESE • Produced by LEONARD GOLDSTEIN
A UNIVERSAL-INTERNATIONAL PICTURE

To Tampon users

Fibs

is the Tampon with rounded ends...the only Tampon "Quilted" for comfort... "Quilted" for safety...next time try Fibs

(internal sanitary protection)



Now BABY'S FIRST SHOES
BRONZED
for only



3 Big Values

Preserved for LIFE

A permanent remembrance of your baby's first shoes... at the lowest price ever offered. Enjoy their durable distinctive beauty in any of the three styles offered.

SPECIAL OFFER — Order TWO shoes and we bronze and mount both shoes on a beautiful solid black walnut base (illustrated) and include lovely, gleaming crystal ashtray at no extra cost.

Order TWO shoes bronzed and we'll mount both on handsome solid walnut picture frame (illustrated) complete with glass front all for only \$1.00 additional

and we give you FREE a 5x7 enlargement of your favorite baby negative (no photographs reproduced, you must send negative)

We will also imprint your baby's first name on picture frame base in beautiful gold or silver letters for 50c additional.

SEND NO MONEY EASY TO ORDER! Wrap your baby's shoes, enclose your choice of models. (Negative when ordering picture frame) and mail to us. Prompt delivery Satisfaction guaranteed or your money refunded

Memory Shoe Corp. Dept. C 8501 So. 36th Street, Omaha 7, Nebr

gan cope fittingly with some crooked hometown politicians. Gable was never better, Young never prettier, and a picture never more welcome.

The Black Hand

MGM

AROUND the turn of the century, immigrant Italian families living on New York's lower East Side, were constantly terrorized and plagued by a criminal society known as the Black Hand. One of these immigrants, a struggling lawyer, gets killed by persons unknown because he decides to tell the police that he has been paying money to the local gang to keep his wife and son from being harmed. Having sworn revenge on his father's murderer, the boy returns, in the form of Gene Kelly, and the hunt for the killer is on in earnest. With the assistance of Police Lieutenant J. Carrol Naish, Kelly learns a lot more about the New York branch of the Black Hand. Their investigations set off a new avalanche of death and destruction, but Kelly continues his manhunt until his promise is fulfilled.

MGM handed Kelly a new and different role in what is one of the year's best thrillers, and it goes without saying, Kelly does them right proud.

Champagne For Caesar

United Artists

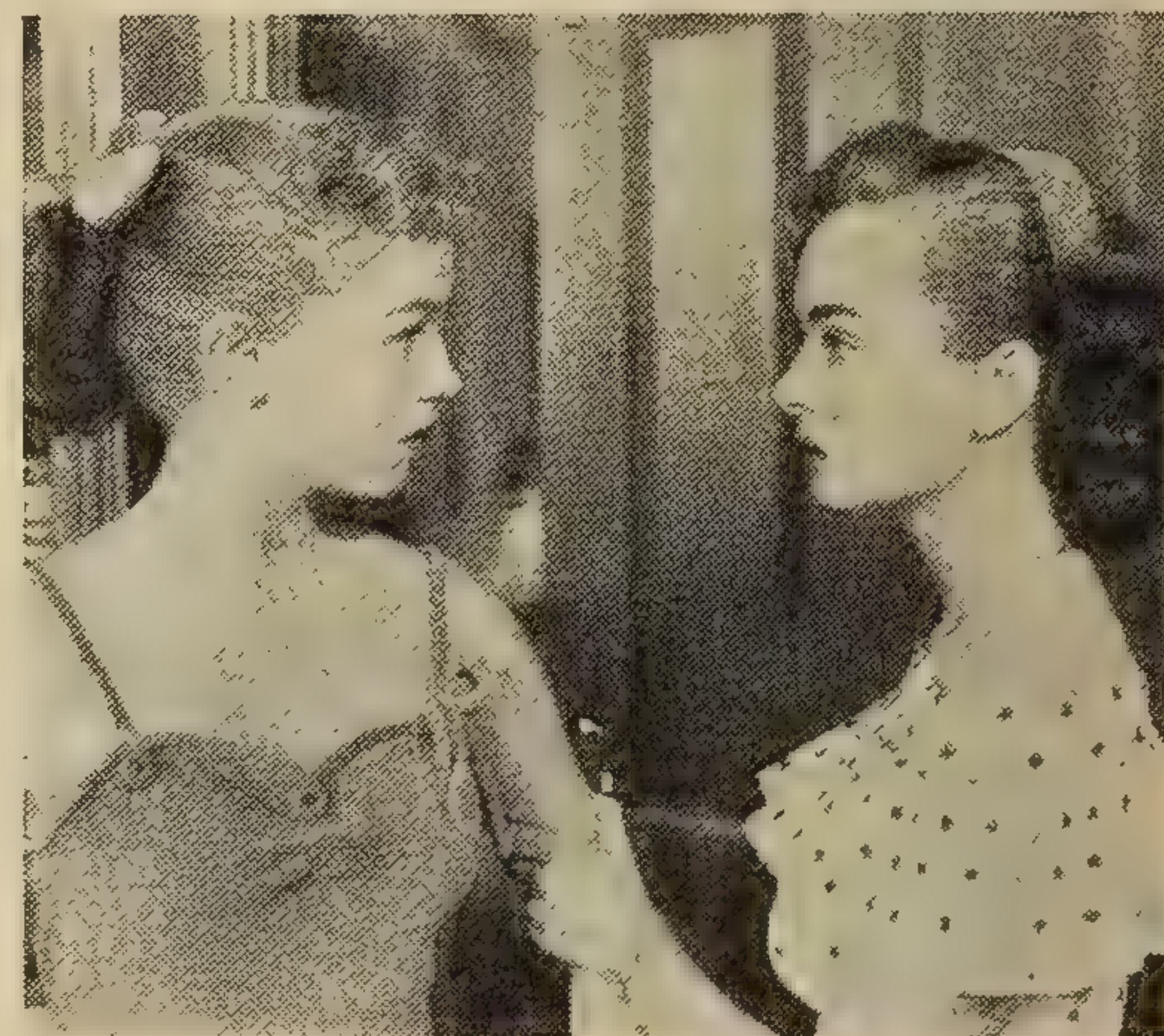
COULD be a lot of folks will get the idea that this is a historical drama, or some such nonsense, so best you should know the truth: Caesar is more hysterical than historical. He's a drink-guzzling parrot owned by scholar Ronald Colman, but the story doesn't center around Caesar nearly as much as it does Colman. It all starts when Mr. C. tries to get hired as a paltry research worker for the swank soap-producing company owned by Vincent Price, and Price has the gall to fire genius Colman before he hires him! Out for revenge, Colman becomes a contestant on the quiz program sponsored by Price, and not only wins that week's jackpot, but the next week's, the week after that, etc., until he is shooting for \$40,000,000! Every cent Price has! Price goes positively nutz in an all-out effort to outwit mastermind

Alan Ladd comes to grips with a scoundrel, George Lewis, in "Captain Carey, U. S. A."



"Never Fear" is history of a polio victim, Sally Forrest. Keefe Brasselle is co-star.

Ann Blyth gets upsetting news she's adopted child from Joan Evans in "Our Very Own."



Colman. He hires Celeste Holm to befuddle Colman's mind, and the girl certainly tries, but. . . . It's a dilly of a comedy that bubbles along with delightful hysteria.

Our Very Own

RKO

A TOUCHING story about a girl, Ann Blyth, who, on her 18th birthday, learns she is adopted. The fact slips out (Please turn to page 72)

In "Outside The Wall," Richard Basehart tries to mend his ways, is tempted by Signe Hasso.

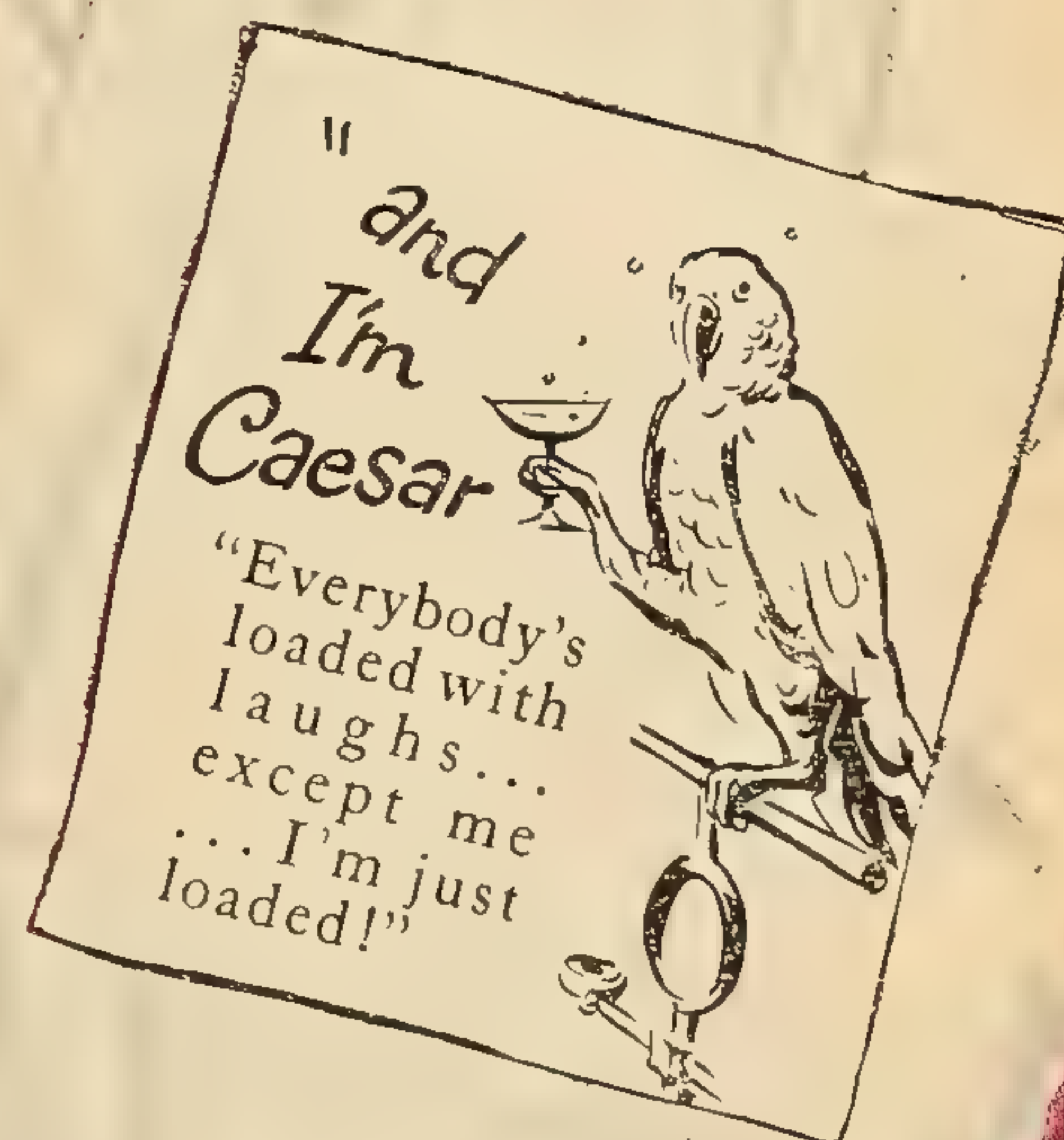


THE COMEDY TOAST OF THE YEAR!

COLMAN'S A ONE-
MAN RIOT AS
THE SMARTEST
MAN IN



THE WORLD.
CELESTE IS A ONE
WOMAN RIOT
SQUAD WHO
REALLY
SMARTENS
HIM UP!
IT'S THE
BUBBLIEST,
FROTHIEST,
TICKLIEST
MOVIE YOU
EVER
CELEBRATED!



HARRY M. POPKIN
presents

**RONALD
COLMAN**

in

**!! Champagne
for Caesar !!**

co-starring

CELESTE HOLM

with

VINCENT PRICE

ART LINKLETTER

and

BARBARA BRITTON

Produced by GEORGE MOSKOV • RICHARD B. WHORF
Directed by
Story and Screen Play by Hans Jacoby and Fred Brady
Music Written and Directed by Dimitri Tiomkin
A Harry M. Popkin Production
Released thru United Artists



In coping with underarm perspiration problem, MGM star Elizabeth Taylor believes in taking time and patience for the best results.

ONCE the deodorant was a homely little package to be hidden away in a drawer or concealed in a bathroom cabinet. Once, too, the very human subject of perspiration was spoken of in a low voice, as not quite proper for a forthright discussion.

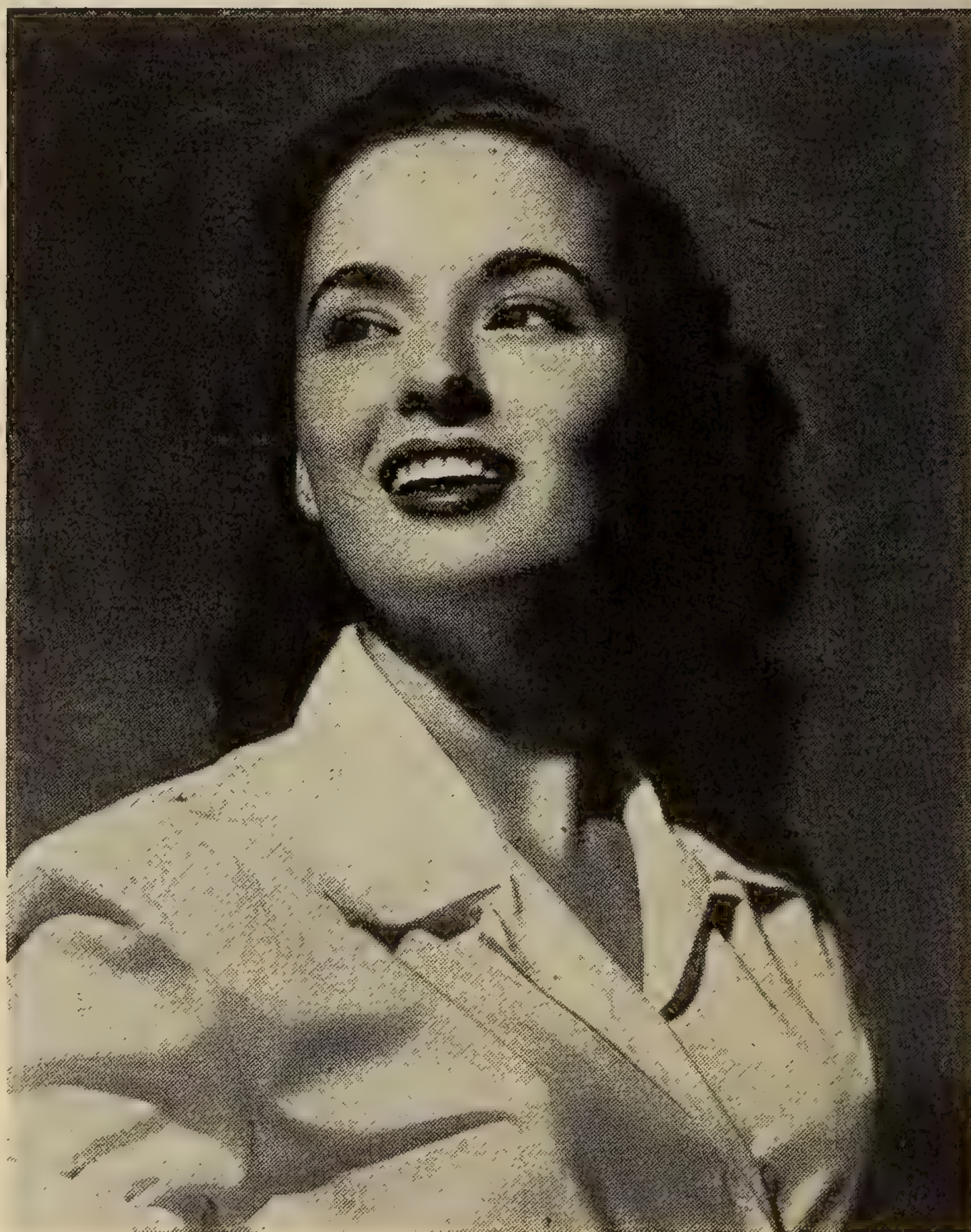
Happily, all this belongs in the dear, dead days but still within recall. Happily, I say, because next to the bath and the toothbrush, surely no phase of personal grooming means more to our "social security" than confidence that this troublesome little area of the armpit is under perfect con-



Sweet And Neat

Your deodorant points the way to poise, confidence, clothes protection and charm

By Courtenay Marvin



Ann Blyth's radiant freshness is emphasized by careful grooming. Experiment with deodorants, just as you would with new lipsticks.

trol. Sometimes this control is a very simple matter. For others, it is truly a problem, for the simple reason that the human body varies in minor respects.

However, realize that perspiring at about the rate of one pint a day is normal to every adult human being. It is the body's means of regulating temperature and it is a process of elimination. You perspire all over, from your scalp to your toes—and all the time! Then why all this concern for just a few square inches of underarm, you may ask. It happens that the most active sweat glands of the body are in this area. There is a deep, inward curve under the arms. There is no flat, exposed surface as on the back of your hands or your forearms. Furthermore, there is a natural growth under the arms that, if not removed, acts as a blotter. All in all, the armpit is a kind of shut-away area, a kind of storeroom, so that is why we are aware of perspiration here as we are not aware of it elsewhere.

To offset this problem, you have help in two forms. One is the preparation that stills any suggestion of odor. The other is the non-perspirant that stills the (Please turn to page 73)

Jane Powell avails herself of any new deodorant which she believes will be gentle to her skin, yet sure and trustworthy in protection.



*A story of
the lonesome
cry in many
women's hearts
...Something that
haunts women
from their
wedding
night...*

Mary Scott faced it!

THE ***BRAVE*** PICTURE
OF THE YEAR

COLUMBIA PICTURES presents

No Sad Songs For Me

starring MARGARET SULLAVAN • WENDELL COREY • VIVECA LINDFORS

with NATALIE WOOD • JOHN MCINTIRE • ANN DORAN • RICHARD QUINE

Screen Play by Howard Koch • Based on a Redbook Magazine Novel by Ruth Southard

Produced by BUDDY ADLER • Directed by RUDOLPH MATÉ



Girls, It's Your Big Moment...

When that Clift man turns on the charm—
and the heat—in the seething hot spot of
the world!

Montgomery Clift—in a role and picture
you've been waiting for! Tender, virile,
romantic . . . as he makes kids smile—and
their big sisters blush!

Trading wisecracks with tough, lovable
Paul Douglas! Falling in love and finding
the adventure of a lifetime—as he flies 'em
high, wide and handsome—and looks a
fraulein straight in the eye with a way
all his own! Together, they win the
heart of a city—and the world!

20th
CENTURY-FOX

with Cornell Borchers • Bruni Löbel • O. E. Hasse • Danny Davenport • Written and Directed by

GEORGE SEATON • Produced by WILLIAM PERLBERG



Connie Moore and her husband, Johnny Maschio, at fabulous Bal d'Oiseaux held in Beverly Hills.

Left: Mr. and Mrs. Arturo Rubenstein, Patricia Neal and Mrs. Luli Kollsman, hostess of the gala Ball Of The Birds given at her Happy Hill estate.

NEWSREEL



Right: Joan Fontaine, British Consul Hadow and Sir Charles Mendl were among guests.

Below: Cobina Wright with Van Der Hoff and Gilbert Adrian. Women wore bird headdresses.



Ann Miller and Peter Panaker. More than 100 attended feathery Bal d'Oiseaux.

What Hollywood Itself Is



Geo. Montgomery holds mirror for Dinah Shore as she primps before singing chore at Waldorf.



David Brian and wife, Adrian Booth, on the air at "Montana" premiere in Salt Lake City.



Celeste Holm and her husband, Schuyler Dunning, relaxing at the Sherry-Netherland in N.Y.



David Niven and the Marquess of Milford-Haven exchange gay banter at Sherry-Netherland party.

THOSE fabulous honeymooners, the Gables, have worked out a neat little trick that will enable them to go on a second wedding tour practically on the heels of the first one. The King gets four months off after he makes a picture. Soooo—with almost no persuasion he got his MGM bosses to let him make two in a row—"To Please A Lady" and "Across The Wide Missouri," which automatically gives Mr. G. an eight months' vacation. He and his Sylvia will go around the world, stopping off in Honolulu to buy a house on accounta they're crazy about the Islands. Meanwhile, the Gables and the David Nivens are a constant and happy foursome around Hollywood.

penny via a cancelled p.a. tour around the country. He's a lucky guy, though—he's still alive but not kicking too much.

* * *

The beauteous Arlene Dahl had all her chums agog over her activities, which she was keeping secret all the same like Mata Hari, for weeks. Now it comes out. Nope, not a romance. Seems she whipped up a little invention and was waiting until she got it patented before she sprang the news. The invention is a modern version of the nightcap grandma used to wear and it's to pretty up the gals who are hard-headed enough to wear hair curlers to bed. It's called, or have you guessed, the "Dahl Cap." Line forms on the right, gals.

* * *

And that other pair of romantic headliners, Cary Grant and Betsy Drake, are so busy working that they're sinking their honeymoon money into re-doing Cary's bachelor establishment and on their day off, Sundays that is, they tour Southern California prowling for suitable antiques, keeping a wary eye on the budget at the same time.

* * *

Robin Hope, who spends nothing but money, is another budget-minded character. That accident he had on the way back from Palm Springs lost him a pretty

That big cloud of dust that was rising over the hills behind U-I's backlot was stirred up by four guys, Jimmy Stewart, Steve McNally and Dan Duryea, all of whom were taking lessons from their riding master, Jimmy Phillips, for their new picture, "Winchester 73." Seems none of the boys really knew how to stay on a horse. Seeing them come in from their exercise, dirty and in old beat up clothes, you'd think they'd come straight out of the old West instead of nice, comfortable Hollywood haciendas, where they could eat off the mantelpiece.

* * *

The citizens of this here community were really buzzing after Bing's 16-year-old son Gary made his first solo appearance



The Van Heflins at Stork Club during recent New York visit. He's in "East Side, West Side."

Talking About!

The stars like to hear the gossip about their town as much as you do



James Mason and Marta Toren rest during location shooting on their film, "The Deep End."



Nita Beiber is MGM's new dancing star. She's now in "Nancy Goes To Rio."

on his pop's radio show. What a performer the guy is—as easy and relaxed as his old man and he has a pretty swell singing voice for a young sprout. If all the favorable comment is any indication, the feller is off to a good, fast start on a career that could very well match Bing's. Where, though, is Gary gonna find another Hope?

* * *

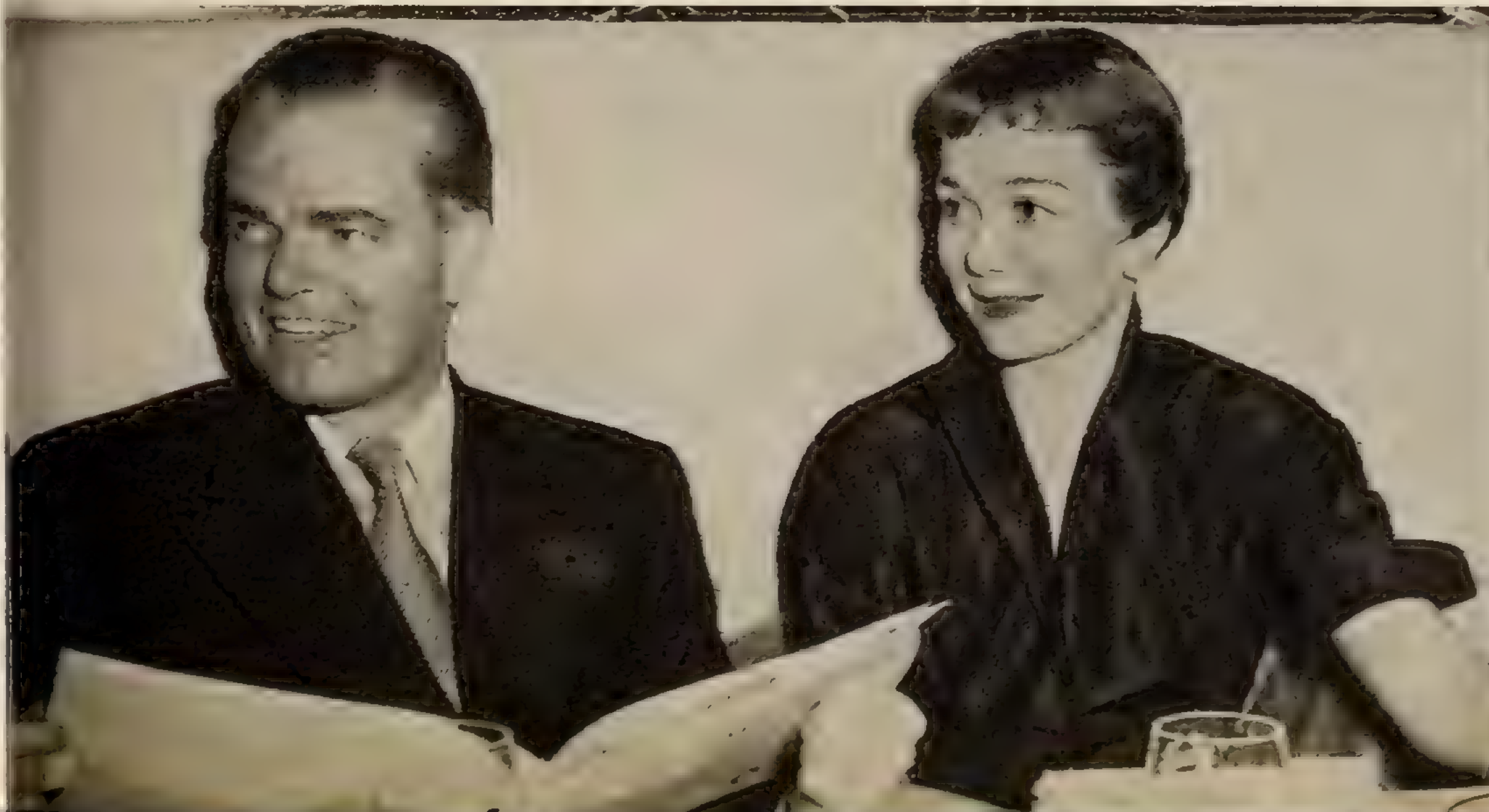
It may—or may not—amaze you to know that when Columbia finally signed Judy Holliday for the role she created on Broadway in "Born Yesterday," they'd conducted a marathon second only to the tests David Selznick made for Scarlett in

"Gone With The Wind." Judy was the 38th actress to be tested—and just think how much time they could have saved if they'd done what they should have and signed her in the first place. One gal who was awfully unhappy, Jan Sterling, has a new contract at Paramount as consolation for losing out. Quite a consolation, too—her first picture is "United States Mail" with Alan Ladd as her vis-a-vis.

* * *

What could be the longest layoff in motion picture history is about to end. Jack Buetel, who has made exactly one (Please turn to page 58)

Jane Wyman and her escort, Charles Sweeney of London, watch the goings-on in the Wedgwood Room of The Waldorf-Astoria during a supper party. Jane's latest is "The Glass Menagerie."



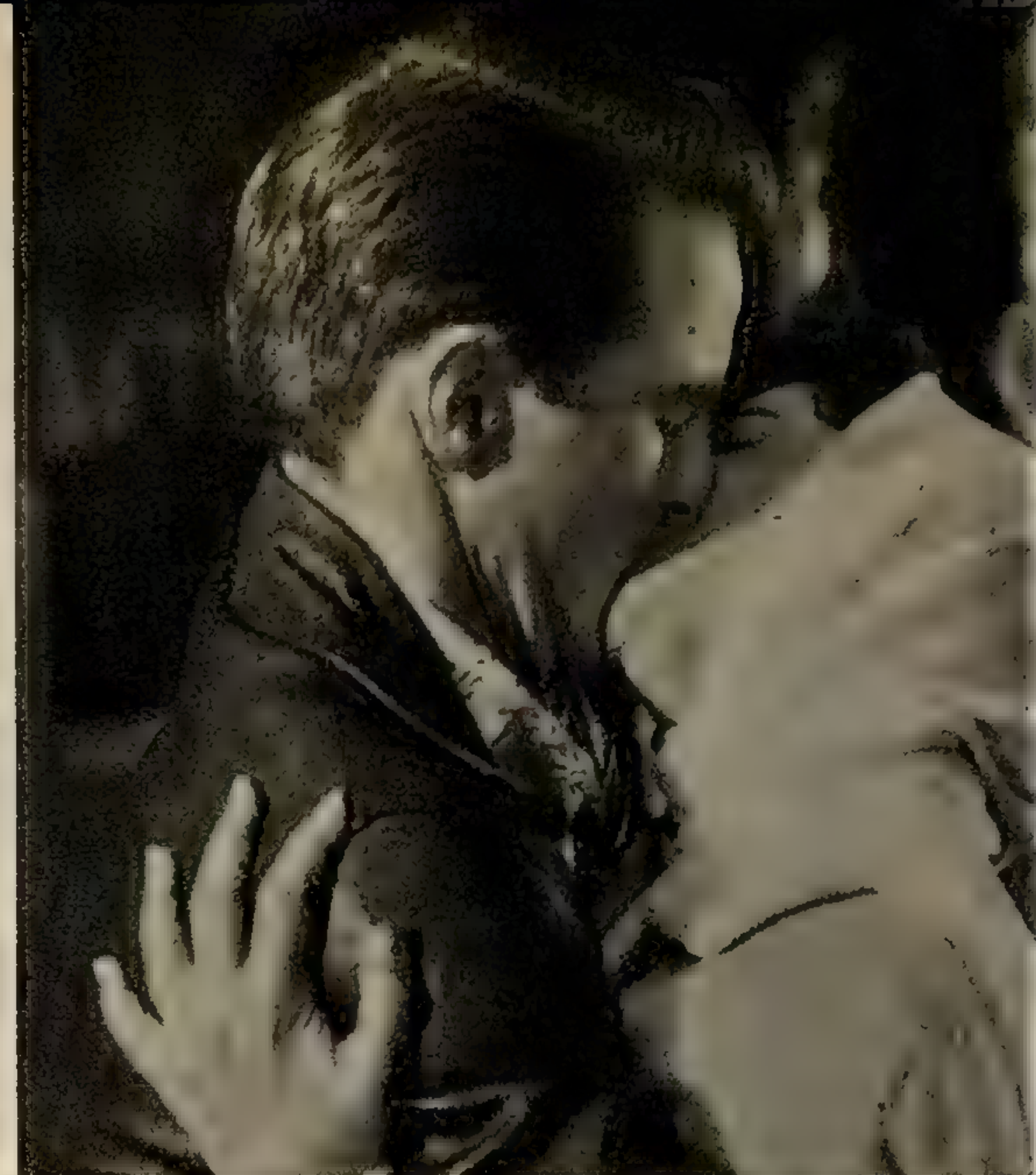
By
Lynn Bowers



Elizabeth Taylor, Montgomery Clift in happy moment in "A Place In The Sun."



Elizabeth, like Monty, refused a double for the swimming scenes taken at icy Lake Tahoe.



"Anything he has to do for a picture, he will do well, that's how he is," says Liz.



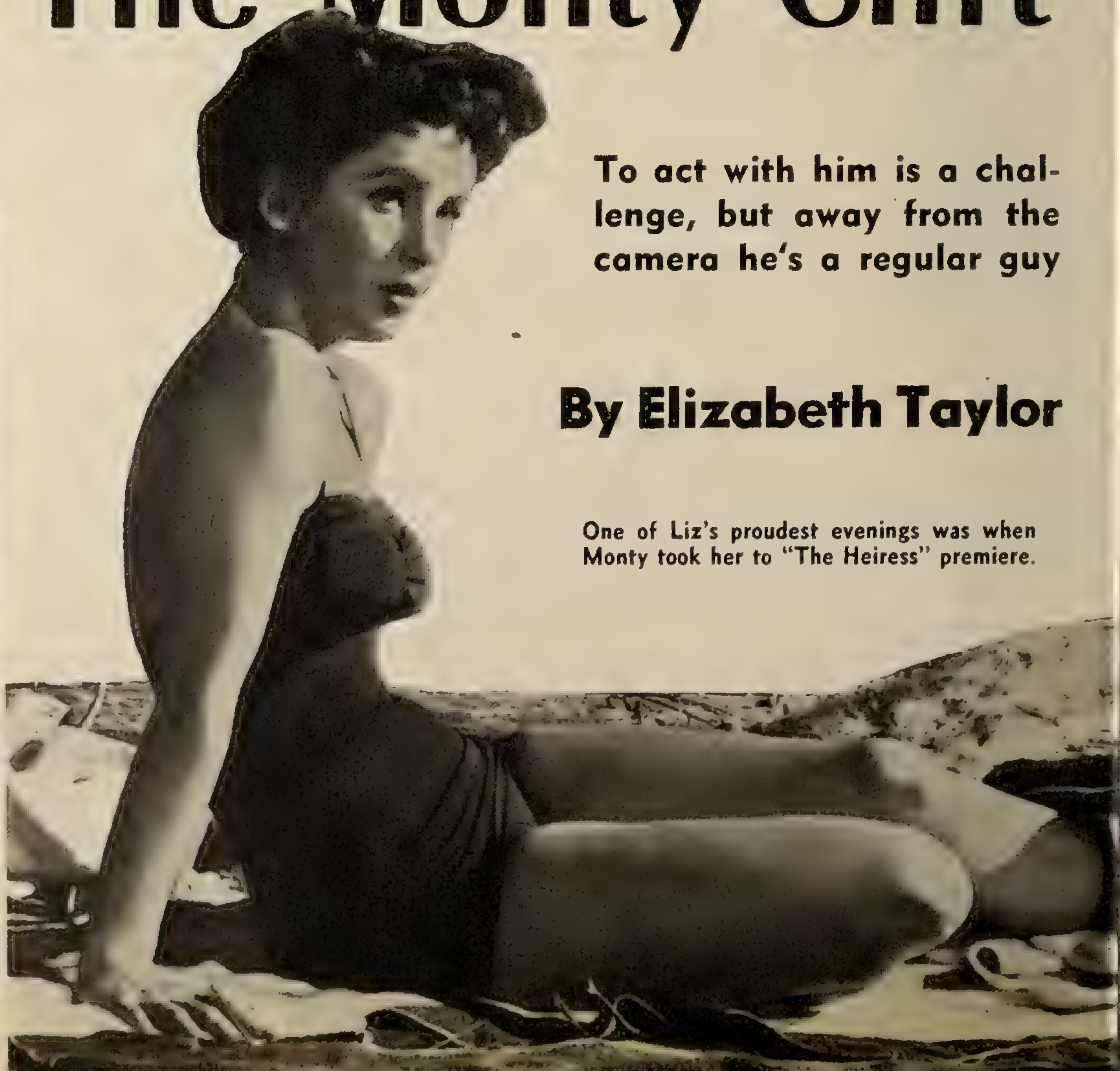
Although acting is his life, away from the cameras Monty's relaxed, friendly, witty.

I WAS very anxious to meet Montgomery Clift. I was scared too because I'd seen his pictures, "Red River" and "The Search," realized he was a fine artist, and worried for fear he'd be a rather aloof intellectual. When I tell you that my moniker for him is Montgomery Schwartzkopf and that he calls me Liza, Bessie Mae or Tondeleyo, you will gather that he's a completely friendly and relaxed person, that he has a good

sense of humor and that, wrapped up as he is in acting, away from the cameras, he's a regular guy.

We were to leave for Lake Tahoe to start shooting "A Place In The Sun" on a Monday and Monty flew in to Hollywood on Saturday. We met in Director George Stevens' office, and whether or not he was aware of my "stage fright," Monty immediately put me at my ease. I liked him for that and for his strong

The Monty Clift



To act with him is a challenge, but away from the camera he's a regular guy

By Elizabeth Taylor

One of Liz's proudest evenings was when Monty took her to "The Heiress" premiere.





"Long after a scene is ended, he still holds the mood. He can't snap out of it quickly."

Right: Liz found working with Monty so stimulating she'd like to appear with him again.

face which is so much like my brother Howard's. Monty is darker but the features and the strong jaw line bear a marked resemblance. His eyes are fascinating. You can see the wink of humor in them, and the thoughtfulness.

Two days later we left for Lake Tahoe, which at that time of the year is the closest thing to Alaska you can imagine. Brrrr! There is one scene where we come galloping out of the woods on horseback.

then I yank off my dungarees and shirt (*I have a bathing suit on underneath*), and go dashing into the water. The morning that was to be shot, I woke up, looked out of the window and saw a world mantled in snow, four or five inches of it—so I closed my eyes and went back to sleep. An hour later the assistant director was pounding on my door yelling "Hurry!" They were all waiting for me.

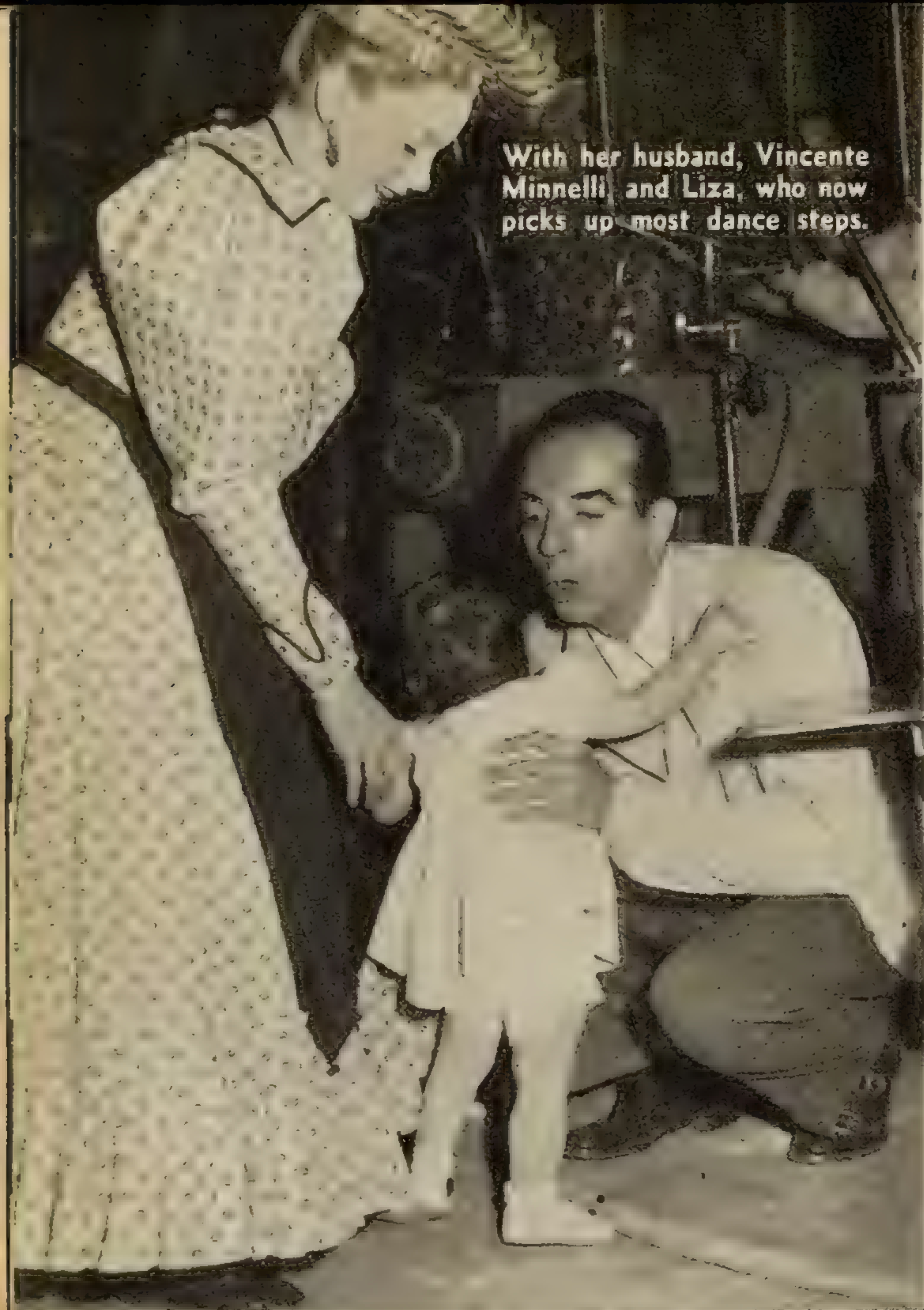
"But it's been snowing," I said.

How naive can you get? They had washed the snow off the edge of the lake with hoses, put out smudge pots, and the lake was all ready for our Summer scene even if I was not. I wasn't in a gay mood but Monty was, for it was to be a carefree, happy scene; and laughing and joking with (*Please turn to page 62*)

I Know

"He works intensely, he lives intensely, hasn't time for a great many of the frivolous sort of things most young people do. His joy and interest is in everything that goes into the making of a picture."





With her husband, Vincente Minnelli, and Liza, who now picks up most dance steps.

Want To Know Judy Better?

DURING the past two or three years a great deal has been written and spoken about Judy Garland. Because Hollywood is the greatest "Betcha" town in the world (*"I'll bet that such and such is the case," and nine times out of ten the speaker loses the bet*) most of the rumors and stories about Judy have been incorrect.

How can her fans get the real story? How can they know what the real Judy is like and what is happening to her?

Probably the best way would be to imagine oneself in the position of being Judy's best friend.

If you were Judy's best friend (*and this story has come from the lips of one who is*), you would consider Judy a genius. Authentically. One of the causes of her occasional periods of total exhaustion and despondency is her all-out devotion to her work, her pouring forth a flood of vitality and dynamism and twenty-four carat talent.

When Judy is interested in a thing, she is one million percent interested. She burns every ounce of energy in her system in the process of being interested. When she sings, she sings from the depths of the Garland spiritual powerhouse; when she dances, she dances with every beating corpuscle from her head to her heels; when she enacts a dramatic sequence, she puts her soul into it, and when she is called upon for a comedy sequence, her timing, the deftness of her vocal intonations, the subtlety of her expressions are miracles of controlled force.

A comparative stranger to Hollywood who happened to see Judy at a nightclub one night (*where she was consuming nothing but ginger ale*) observed, "Judy is certainly boisterous. She jumped up, shouted hello, and threw her arms around some strange man who came into the club."

Of course she did. The "strange man" was no stranger to Judy. He was the man who has written many of her songs and who understands her voice completely. He has done a great thing for Judy's career by giving her songs that have helped to make her famous, and she is appropriately grateful. Besides that, Judy is a powerhouse person; when she is glad to see a person, she is supremely glad. In show business these people are called (*Please turn to page 70*)

Friends think she has stuck too close to Hollywood in her complete absorption with her work. She's with Gloria De Haven, Gene Kelly in MGM's "Summer Stock."



Judy, Van Johnson in "In The Good Old Summer-time." She must now live as normally as possible.





Rural mysteries baffle Judy and Gene in picture. She tends to drive herself to point of exhaustion.



To understand what's really happened to Judy Garland, you must understand what her career has demanded of her

By Fredda Dudley Balling



When T



Virginia Mayo waited for a man who didn't come back, then realized he wasn't her great love.

By Jon Bruce

OF ALL the shattering moments in a person's life, nothing seems to have quite the impact that a broken romance does. The sun suddenly stops shining so brightly, the world looks black, and there is no hope.

But, hold on, you torch-carriers—what you feel won't last. The stars in this town have learned that. They've had their moments of losing what they thought was a great love. And they have managed to survive those moments and find real happiness.

What's more—they learned plenty from their disillusioning romantic interludes. Maybe what they learned will be of help to you.

Kirk Douglas is a pretty romantic guy these days. You can't imagine any girl not thinking he was the answer to just about anything. But when he was at St. Lawrence University he fell hook, line and sinker for a very pretty co-ed.

"I thought for a while I was making progress," Kirk told me when he was making "Young Man With A Horn." "She let me escort her to classes and she even let me take her to a basketball game. I was a freshman then and was earning my way through college by working as a gardener on the campus. One day, as I was edging the lawn in front of the science building, this girl walked by with a senior—male, naturally. She passed me without speaking and then she laughed. I really sank inside. Maybe she wasn't laughing at me—I don't know, but I thought so. At any rate, my pride was hurt and that was the end of my little romance. Perhaps I shouldn't

Once Loretta Young was insincere about a beau. "I never saw him or the ring again," Loretta confesses.



"Love has to be unselfish. If it isn't it's better to break it up," remarks Farley Granger.

These stars learned the road to real love and happiness is often strewn with shattered romances



"Keeping your pride may be hard, but it's important," says Jeanette MacDonald of love.

have assumed she was having fun at my expense. But I couldn't forget that she hadn't even spoken to me. I think I learned my lesson.







Ginger Rogers with Gregson Bautzer, whom, 'tis said, will be her next husband.



Right: Ginger night-clubbing with Jackie Briggs before their marriage crashed.

Let's Dance, Ginger!

ALTHOUGH Ginger Rogers rose to film fame as a dancer, it wasn't until she switched to dramatic roles that she won an Academy Award. With a coveted Oscar in her possession, Ginger, quite understandably, refused to return to musicals although dancing is as much a part of her as dramatic acting. However, a year or so ago when Fred Astaire, with whom she made dancing history, offered her the co-starring role in "The Barkleys Of Broadway," she couldn't resist. But when the musical was finished, Ginger went right back into serious roles, which she believes are her forte. Her latest one is "Storm Warning."

Fifteen years ago, Ginger Rogers was a dancing sensation. Today, she's one of the screen's most talented dramatic actresses.



The once-famous dancing team of Rogers and Astaire was reunited in "The Barkleys Of Broadway."



I Was Slapped - And Liked It

One cannot allow a slap, a disappointment, to break one's spirit. There is always something ahead that can be a greater challenge

EVERYONE has been slapped down verbally going through life. Perhaps brutally, perhaps gently, yet effectively. Whatever the form, slaps never are pleasant. I do not enjoy being hurt, yet I feel deep gratitude for the slap-downs I've had. I've learned from every one of them and I think anyone else can, too—I'm not exceptional in intestinal fortitude—if the so-called slap is not allowed to break one's spirit.

I was only nine when literally I started earning my bread and butter. I had been a student at St. Agnes' convent school in

Kansas City but a short time when my mother and step-father separated. My mother explained that if I wanted to stay on at the school I'd have to work my way. I didn't mind. I wasn't afraid of work and I was not worried about my education suffering; I didn't then yearn for learning as I did later in life. So I started waiting on tables, helping with dishwashing and bedmaking.

Suddenly, the attitude of my fellow-students changed. They had liked me before I became a working pupil, but later made me feel like a social outcast.

When the hurt of this snobbishness simmered through my very young mind I felt as if I had suffered a thousand slaps.

What did I learn from this experience which could, I admit, have made me quite cynical of people and friendship? I learned, first, that I *prefer* to work, whatever anyone thinks; second, it made me very con-

Chatting with co-star David Brian on Warner set. It's their second picture.

Joan Crawford looks more shapely than ever before in "The Victim," her latest film for Warners.

Joan and Steve Cochran have fun between scenes of "The Victim."



By Joan Crawford

scious of true friendship and grateful when I encountered it.

My childhood was largely spent in near-poverty, my education actually didn't go beyond sixth grade for after that I spent more time working than studying. I worked in bargain basements and chorus lines, so I think it was quite understandable that when I came to Hollywood I had bad taste in clothes and furniture. I had never learned.

Until my first option was picked up and my salary raised from \$75 to \$100 a week by MGM I lived in a small hotel, but with my new security I rented a little bungalow. It quickly became a nightmare of fringe, bows, ruffles and artificial flowers. In the living room there was a wall drapery of dark blue velvet on which a dancing girl was outlined in rhinestones. I thought it was gorgeous and extremely chic until my good friend, the late Paul Bern, visited one day. He was the soul of kindness, but he was unable to control a lifted eyebrow and slight smile when he saw the dancing girl.

"What's wrong with wanting beautiful things?" I challenged.

"Nothing, and because you want them you shall have them," he said quietly. His comment was as gentle as a slap can be, but it made me think. I don't claim I recovered immediately from my buttons-and-bows period, but it started me in the right direction and eventually I learned the importance of simplicity.

Back in those early days in Hollywood, like many another young player, I was given roles so small they were virtually nothing more than extra work. One day I complained to an assistant producer and asked what I might do to further my career. (Please turn to page 64)

Dick Egan and Joan in "The Victim." She has been able to learn from and profit by the slaps she has had in her adventurous life.



Steve Cochran and Joan in "The Victim." Says Joan, "When I came to Hollywood I had bad taste in clothes and furniture."



A visit from Kirk Douglas. "My childhood was largely spent in near-poverty," says Joan, who started earning her living at age of nine.



"I worked in bargain basements and chorus lines," declares Joan.





It Never Fails

"I truly believe absence CAN make the heart grow fonder"

By Anne Baxter

ONCE, when I was an impressionable teenster, I overheard a silver-haired woman telling my mother, "Never let yourself be separated from your husband for more than a few days at a time. If possible, never be away from him for a single night. Separation is dangerous. The old saw, 'Absence makes the heart grow fonder,' needs a final phrase: 'for someone else.'"

This amended cliché would be rather terrifying to the average motion picture couple if it were taken seriously because it is nearly always necessary for one or the other—if both are in the picture business—to work on location many times.

During our first two years of marriage, John and I were lucky. We were not separated at any time, and we were able to take a delightful Caribbean trip together. However, 1949 seemed to be a year determined to set some sort of itinerant record for the Hodiak family. I started it by going on a hospital entertainment tour for six weeks.

I had scarcely unpacked before I had to repack to go to Kanab, Utah, with the company filming "Yellow Sky." This location jaunt lasted eight weeks.

In the Spring, John was sent to Gallup, New Mexico, for eight weeks with the "Ambush" company. We were to celebrate our third wedding anniversary on July 7; John managed to fly home for the July 4th holiday, then I returned to Gallup, New Mexico, with him so that we could be together for our anniversary.

Shortly after this I was sent to Chicago to do public appearances, then I was dispatched to Durango, Colorado, for location sequences for "A Ticket To Tomahawk." While I was in Durango, John left for five weeks of location work for "The Miniver Story." John was in England when "You're My Everything" was premiered, so that might have been a dreary event if it hadn't been for Betty Carey. Betty was on the verge of motherhood, so she loaned Macdonald to me as an escort. John was as grateful for this gallant gesture (*Please turn to page 67*)

"In a thousand ways, separations can make two human beings dearer to each other," says Anne.



Anne with hubby John Hodiak. His absence from home taught her many things.

Anne Baxter as a scared but courageous gal in 20th's "A Ticket To Tomahawk."





Beautiful But Smart

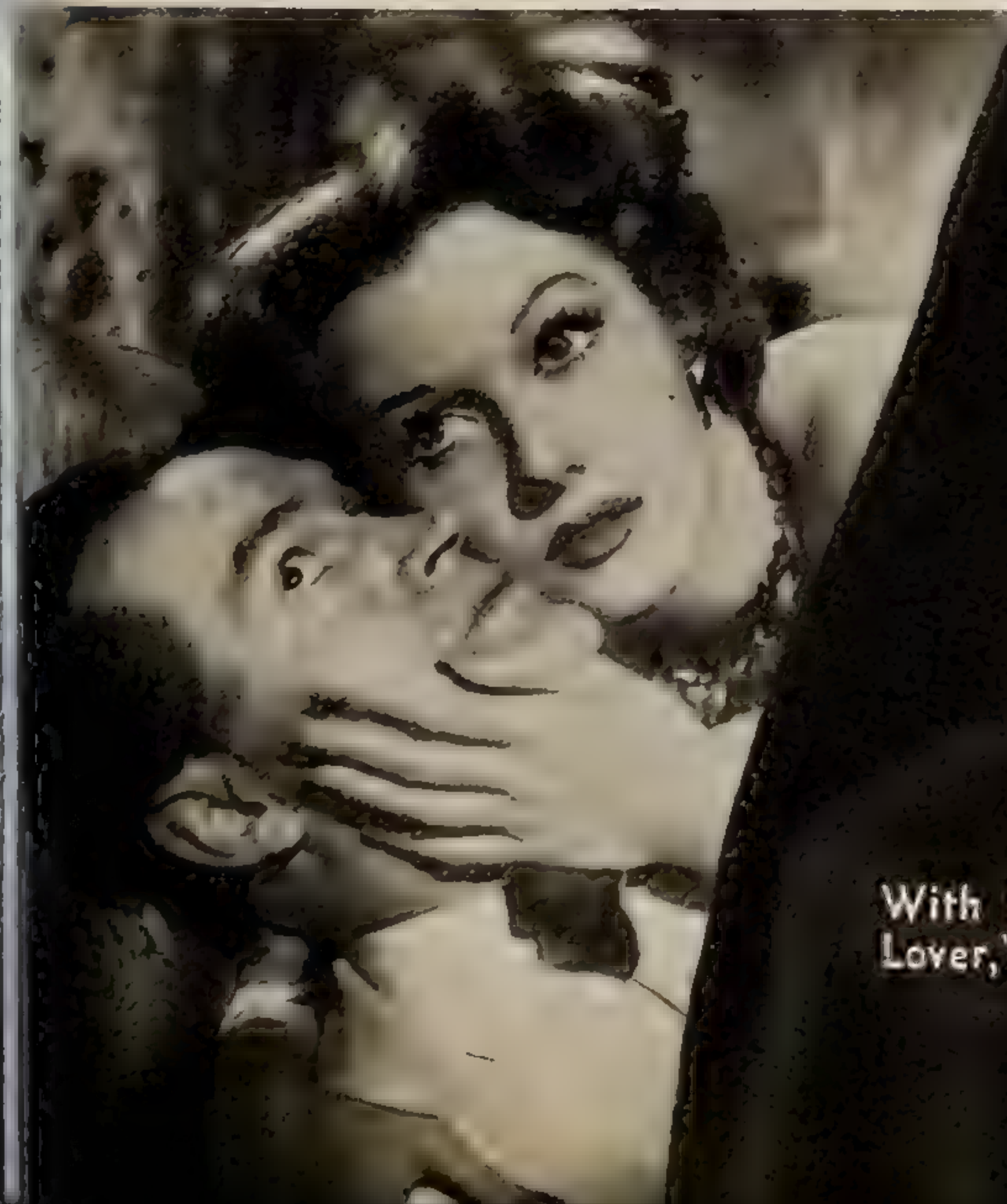


Rhonda Fleming and Frank Faylen make much of a young puppy between scenes of "The Eagle And The Hawk," Technicolor film.

THERE isn't a more beautiful girl in Hollywood than Rhonda Fleming. She has enhanced "A Connecticut Yankee In King Arthur's Court" for Bing Crosby and done likewise for Bob Hope in the recently released "The Great Lover." Currently she's lending her beauty and talents to "The Eagle And The Hawk," which also boasts of Dennis O'Keefe and John Payne. Rhonda is red-headed, green-eyed and five feet eight. She is unmarried. But the proposals keep coming in every day.



Bing Crosby and Rhonda in "A Connecticut Yankee In King Arthur's Court."



With Bob Hope in "The Great Lover," her best role by far.





Mario Lanza and Jose Iturbi in his first big film success, "That Midnight Kiss."



Mario and Kathryn Grayson in MGM's "That Midnight Kiss." His life's been difficult.



Kathryn and Mario are together again in "The Toast Of New Orleans," MGM musical.



Mario Is My

THE first time I ever saw Mario Lanza he rendered me completely speechless. I might add that, in my case, this is a somewhat unusual condition. But Lanza accomplished it simply by opening his mouth and singing.

It was in August, 1945, that he came into a room in New York's Carnegie Hall and I saw him for the first time. I was then coaching with a woman named Polly Robertson, who was helping me to sing better—purely for my own amusement. Lanza was coaching with her, too, for a more serious purpose: he was appearing regularly on the air and had bookings for concerts.

He came early to his lesson one day, and walked in on mine. I saw before me a huge, brown-haired boy of twenty-three, with a barrel chest and big Italian eyes. He smiled, and I liked him at sight.

Miss Robertson suggested that I might enjoy hearing him sing. In her small studio, he ripped off "Mattinata," which you are now hearing in English as "You're Breaking My Heart."

The effect was overwhelming. The size and power of his voice in that small space completely astounded me. It was one of the greatest voices I had ever heard.

I was then a real estate man, as I am again in Beverly Hills now. Music had always been a passion of mine, and I had heard most of the finest singers of current years. I knew, therefore, that Lanza had a future.

Embracing the lovely Rita Moreno in his latest film. She's a beauty from Puerto Rico.



Kathryn and Mario get last minute instructions before "Toast Of New Orleans" scene.

"I don't feel that I have done anything for Mario, though he insists I have"

By Sam Weiler



Temperamental? Mario has the sort of temperament that stems from honest beliefs.

Godson

I went home that day and raved about him to my wife, and continued to do so for weeks. I followed his radio performances. And, because I was curious about him personally, I checked into his background. I found that he was the son of very poor but excellent Italian people, that his father was a semi-invalid, a veteran of World War I. I also found that Lanza's voice was largely as Nature had given it to him, that he had had practically no training.

Occasionally, I met him again at Carnegie Hall. And, about three months after our first meeting, he suggested that we have coffee together, and talk.

We had fourteen cups of coffee apiece before we had finished saying what we wanted to say.

I learned then that Mario was a pretty frightened boy. He wasn't secure about his ability to sing, to begin with, for he knew and was conscious of his lack of training. He had been led like a lamb to the slaughter by his manager, had been booked for concerts and radio appearances in a manner which was almost unbelievable, considering his age and experience. And the result was that he had to stand a lot of abuse from conductors, simply because of the things he didn't know, which he should have known easily.

The amazing part of all this was that he not only realized it but that his instincts towards what he *should* be doing and how he *should* be singing were entirely correct. He was no genius, but he was fastidiously perfect as far as music was concerned. (Please turn to page 65)



David Niven and Mario have a snack between scenes of "The Toast Of New Orleans." Mario does "Life Of Camille" next.



She abandons academic career for modeling in "The Petty Girl."

Columbia U., where she studied, knew different Joan than this.



About For

THAT Joan Caulfield wears scant attire to advantage was first noticed by the public at New Haven opening of "Beat The Band." Some Yale men, unaware they were talking to her

Left: She's Bob Cummings' artistic and romantic inspiration in film.

Below: As Petty Girl, Joan gets typical male reaction. She was



Face Joan!

sisters, expressed their approval of "the girl in the lingerie" almost too vividly. Joan's family had misgivings. Her roles were more demure thereafter, but she emerges as real siren in "The Petty Girl."

She's completely changed by artist Cummings in Columbia picture.

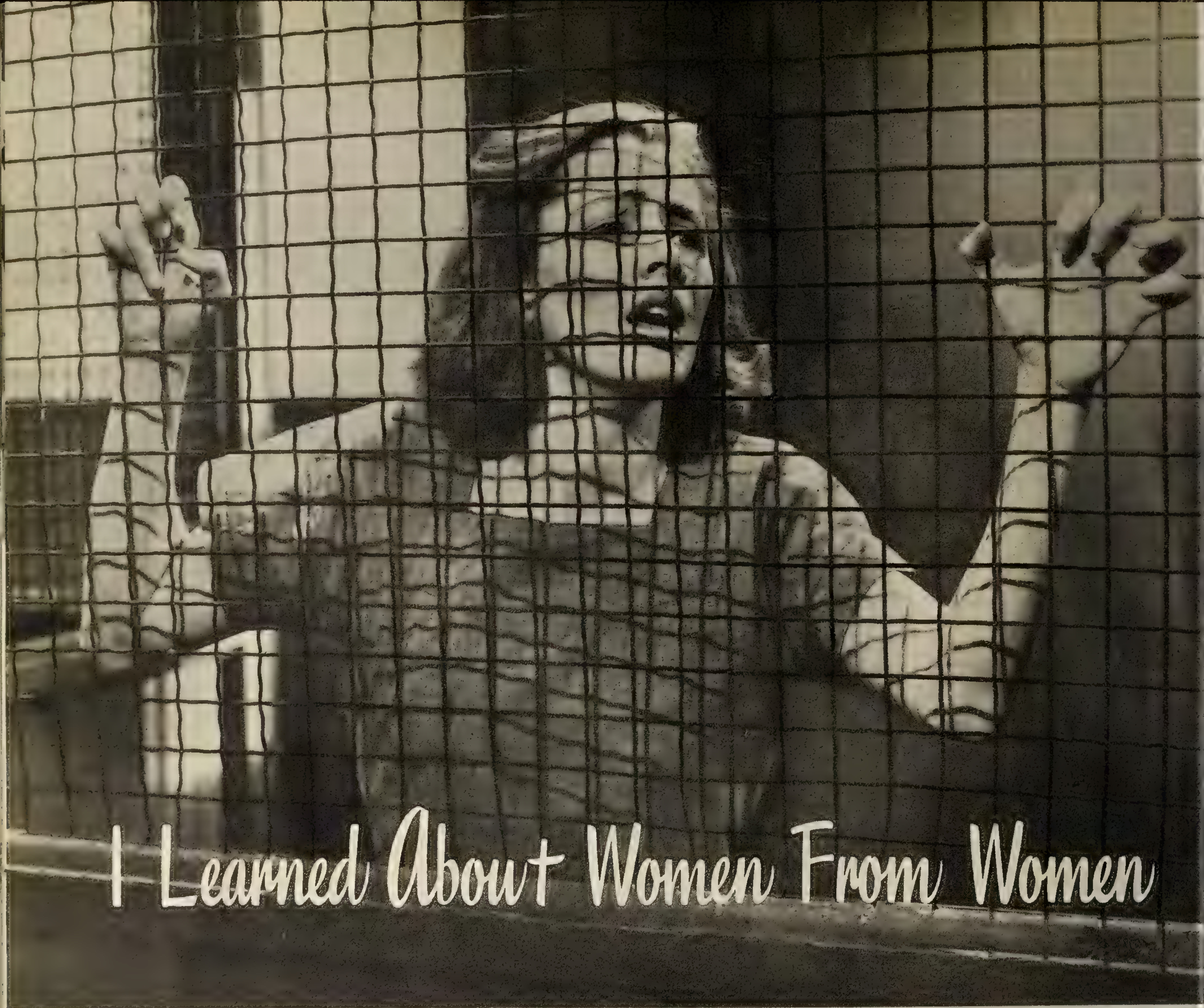
born in Orange, New Jersey, has a sister, Betty, who is actress, too.



In Petty Girl pose with inevitable telephone. She won role over many competitors.

Joan was first Corliss Archer in stage version of F. Hugh Herbert's "Kiss And Tell."





I Learned About Women From Women

Of difficult filming conditions for "Caged," a prison drama, Eleanor says, "We sixty women worked as a team and enjoyed it."

MOVIE audiences will soon see a Warner Brothers' picture called "Caged." This is a story of the inmates of a state prison for women, and those who have seen advance showings of the film tell me that it is an honest depiction of certain segments of the lives of women "doing time."

When the picture went into production and word was circulated that sixty women were working together in the cramped space of a prison set, that they were not allowed to wear any makeup, that their hairdressing was nil, and that these conditions were going to prevail for ten weeks, there was a good deal of masculine wagering about how long it would be before the scratching and biting began.

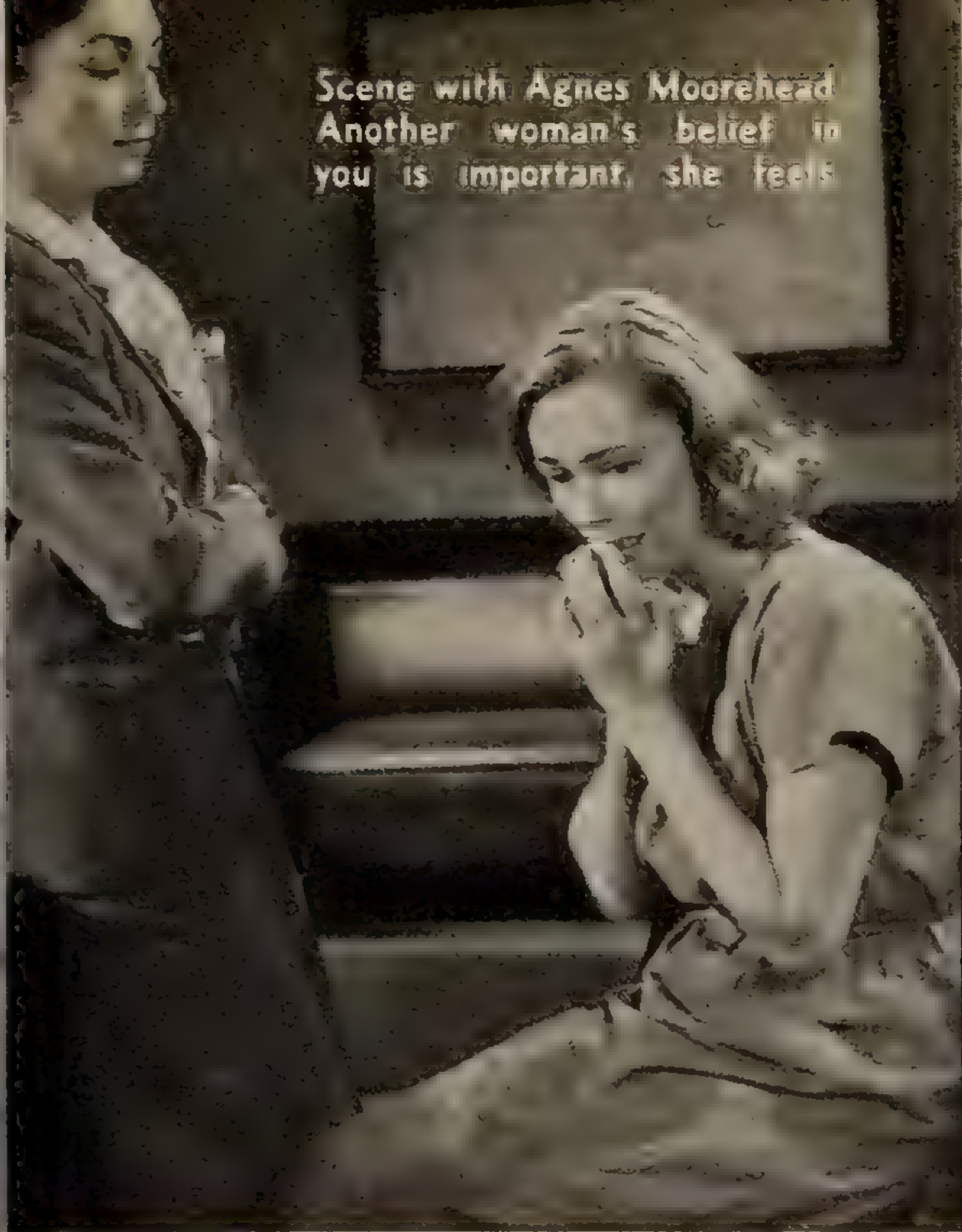
The cast included Agnes Moorehead, Ellen Corby (*nominated for an Academy Award for her work in "I Remember Mama"*), Hope Emerson from the New York stage, Lee Patrick, Jane Darwell, Gertrude Michael, and a kid who knew when she found herself in talented company, meaning me.

This announcement may come as a bombshell, but the stark truth is that there was not one unpleasant moment during the entire shooting schedule. There was no strain, no irritation, no boredom. We sixty women worked as a team and enjoyed it. Between "takes" we would gather around the piano while Hope Emerson played. We had quite a respectable glee (*Please turn to page 68*)

Mr. and Mrs. Bert Friedlob with daughter Susan Eleanor. "She's somewhat younger than I, but I'm convinced she's much smarter."



Scene with Agnes Moorehead
Another woman's belief in
you is important, she feels



"And," readily adds Eleanor,
glad of her feminine gender,
"I like what I've learned"

By Eleanor Parker

"I've always enjoyed
men's company, but am
loyal to my own sex."



"I believe women are more humane under all
conditions than their fellow beings, men."

Eleanor's hair is clipped in "Caged." She
admits to being apologetic for some women.



In Warner film Eleanor is thrown
into contact with hardened inmates,
finally becomes callous herself.

"Laughter is a precious key to your good relations with men . . . laugh with each other, even at each other."



"Indifference is said to be a woman's weapon. To me it seems juvenile," says Audrey.

By Audrey Totter

"I believe every man wants to be boss and every woman likes to be bossed," claims Audrey

How To Get Along With Men



Audrey and Richard Basehart are mismatched husband and wife in "Tension."



Audrey, recruited from radio, with Clark Gable and Alexis Smith in "Any Number Can Play."



Right: Audrey and Director John Berry between location scenes of "Tension," her latest film.



"I swim, but anyone can easily outswim me."

WHAT'S your problem?

If you like him, and want him to like you, you'll naturally try to be the sort of person he favors. That's not "putting on an act;" you are sincere in your desire to please.

An actor, returned from making pictures abroad, remarked that he envied foreign men. *They* said to their women:

Barry Sullivan and Audrey in MGM's "Tension." Barry uses romance to trap her.



"Sit down now, and stay there till I get back!" and the women meekly sat down, though the men never mentioned where they were going nor when they intended to return.

I can understand how that might appeal to a man. Although woman has won her rights, and I'm happy to have the privilege of voting and working in a man's world, I believe every man wants to be boss and every woman likes to be bossed. At least, she prefers to let her man think he's head of the house. There's nothing more unattractive than a woman who exerts her authority, gives orders rather than makes requests, and stands too sturdily on her own feet.

On the other hand, no one respects a woman who permits herself to be stepped on. There are pretty ways of giving the impression that your man's will is your law. There was an Englishman who liked to order his household, even down to the dinner menu.

"My dear, we will have roast beef tonight," he'd decree at the breakfast table. His wife would smile, submissively, although she knew the family budget called for fish. When fish duly appeared at dinner, she'd explain that the beef in the market was something she wouldn't dare set before his lordship, and she remembered he always enjoyed halibut, which was fortunately just caught, so she had substituted that. Did he mind? He never minded.

Learn something about his favorite sport, if he's keen on it; ask him to explain the game—he'll love that, if you really follow his explanation and don't ask the same old questions each time. They tell me it's fatal to beat a man at his game. Well, I don't play games; I swim, but anyone can easily outswim me.

On the whole, if you're known to be good, it won't hurt to win a few rounds. Men are seldom poor sports.

Too much independence is a problem to some career women. A girl I knew, definitely interested in a Southern man, used to bounce out of his car the instant he drew up, not waiting for him to come around and open the door. She lit her own cigarette, asked the waiter for more coffee, called for a telephone and behaved as if she were a big executive, no matter where they went. The fact that she *was* a big executive is beside the point. She knew he was in love with her and was baffled because he didn't propose. Happily, his sister confided that the man liked to "take care" of women, and Mary managed to reform in time.

It all depends on the man, of course. Some men, lost in concentration, hate picking up gloves, finding misplaced wraps, rising just as they are comfortably seated, and so on. Take him as you find him . . . but be sure you have him right!

As to jealousy: My advice is to bend backward to give him no cause for it, if you are fond of him. Never talk of other men—that's bad taste, anyway. If he's jealous of your work, avoid mentioning it. You can guide the conversation around to things that interest him, or talk about *him*.

But remember not to talk about him and his affairs in front of a group. He may like to tell *you* how he unloaded a stack of old pencils that had been in the back room for six years, but the story sounds fatuous when repeated, and he'll hate you for it.

Money can be a pretty sticky problem, too.

When you marry, have your husband explain his fi- (Please turn to page 60)

Captivating

THE fond dream of all Hollywood studios is to produce another Garbo, Dietrich or Bergman. A glance at Micheline Prella and the other fair foreign imports on these pages indicates Hollywood efforts may be rewarded. France seems to be providing the major candidates and right now Micheline's American debut is the most eagerly awaited. Micheline has, to date, won four European acting awards. Corinne Calvet is fairly well established, having raised U.S. temperatures considerably in her first pictures, "Rope Of Sand" and "When Willie Comes Marching Home." Dainty Cecile Aubry is the happy result of extensive Continental search for a leading lady for the historical romance, "The Black Rose," starring Tyrone Power. One and all agree that the American Beauty is a wonderful institution. But it's hard to resist that passing whiff of Paris perfume or wicked black lace petticoat, and who would want to when these three ladies so perfectly symbolize the special spirit of France.

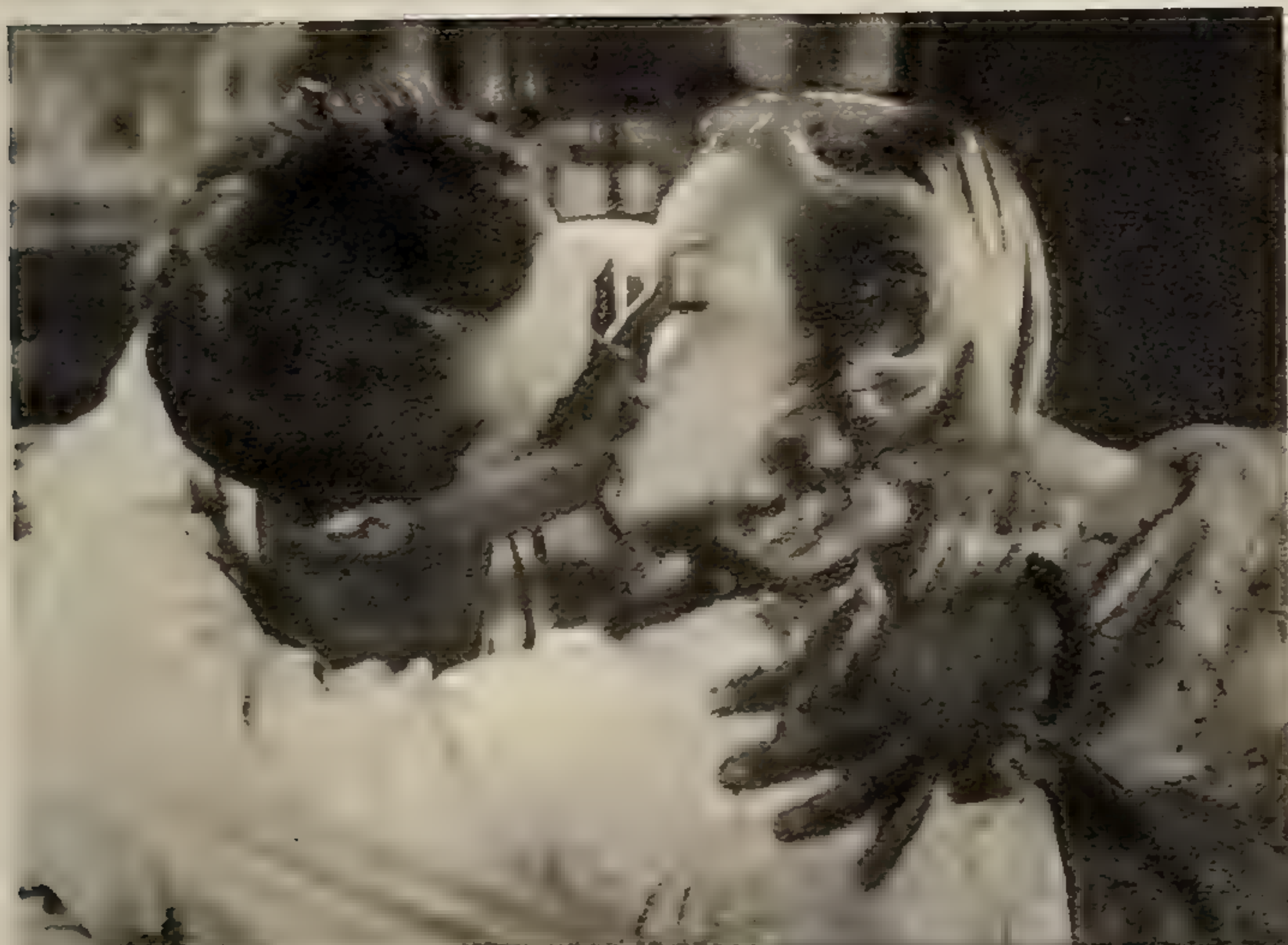
When you see Micheline Prella only her name will be changed. (Once it was Presle.) She's encouraged to retain Gallic charm.

With Gerard Phillipe in French-made film, "Devil In The Flesh." As married woman in love with young boy she did a fine job.

Her first American picture is "Under My Skin," from Ernest Hemingway story, for 20th Century. John Garfield is co-star.



French Imports



Cecile Aubry at the Dorchester Hotel in London morning after she arrived to work on "The Black Rose." She's still in teens, speaks English well.



Above: Cecile in close embrace of Tyrone Power in "The Black Rose." Understandably, every actress in Hollywood would have liked to be Tyrone's leading lady in this 20th Century-Fox film of high adventure.

Right: Corinne Calvet as worker of the French Underground pleads her cause with Dan Dailey in the comedy "When Willie Comes Marching Home." She's individual, refuses to conform to glamour girl type.

Below: Cecile was in just one film before "The Black Rose." A ballet dancer's career was what she wanted originally; then she was given part in "Manon," French picture. Ty is one of her favorite actors.



Corinne bears out argument that when a Frenchwoman has allure, she possesses more of it than women of any other nation. She's here with overcome Dan Dailey.





Gene Tierney, star of "Night And The City," with her husband, Oleg Cassini.

Gloria Swanson's jewel-bearing dove hovers over Gloria and Rod Cameron.



Crest of jewels, mirrors and a silver gown worn by Lana Turner, with husband Bob Topping.



Mask of Irene Dunne, with Rosalind Russell, was done by Oleg Cassini.



Elizabeth Taylor engrossed in her current light of love, Nicky Hilton, son of the hotel tycoon.

Sir Charles Mendl views Joan Fontaine's butterfly headdress as she arrives for the Bal Masque.

CHARITABLE activities of the St. John's Hospital Guild gave birth to the fabulous Bal Masque, held at the Beverly Hills Hotel. Social Los Angeles and the film colony were represented by beautifully-masked ladies and their escorts. Maureen O'Sullivan (Mrs. John Farrow) was chairwoman of the event, and the judges, including Sir Charles Mendl, voted Loretta Young's headdress the winner. Irene Dunne's mask was second, Lana Turner's chandelier top third.





As Master of Ceremonies, Reginald Gardiner announces Loretta Young winner. Judges are behind them.

Hollywood's Bal Masque



George Burns congratulates Loretta on her Cambodian dancer headdress. Lana Turner has her back to camera.

day dreams become TRUE dreams

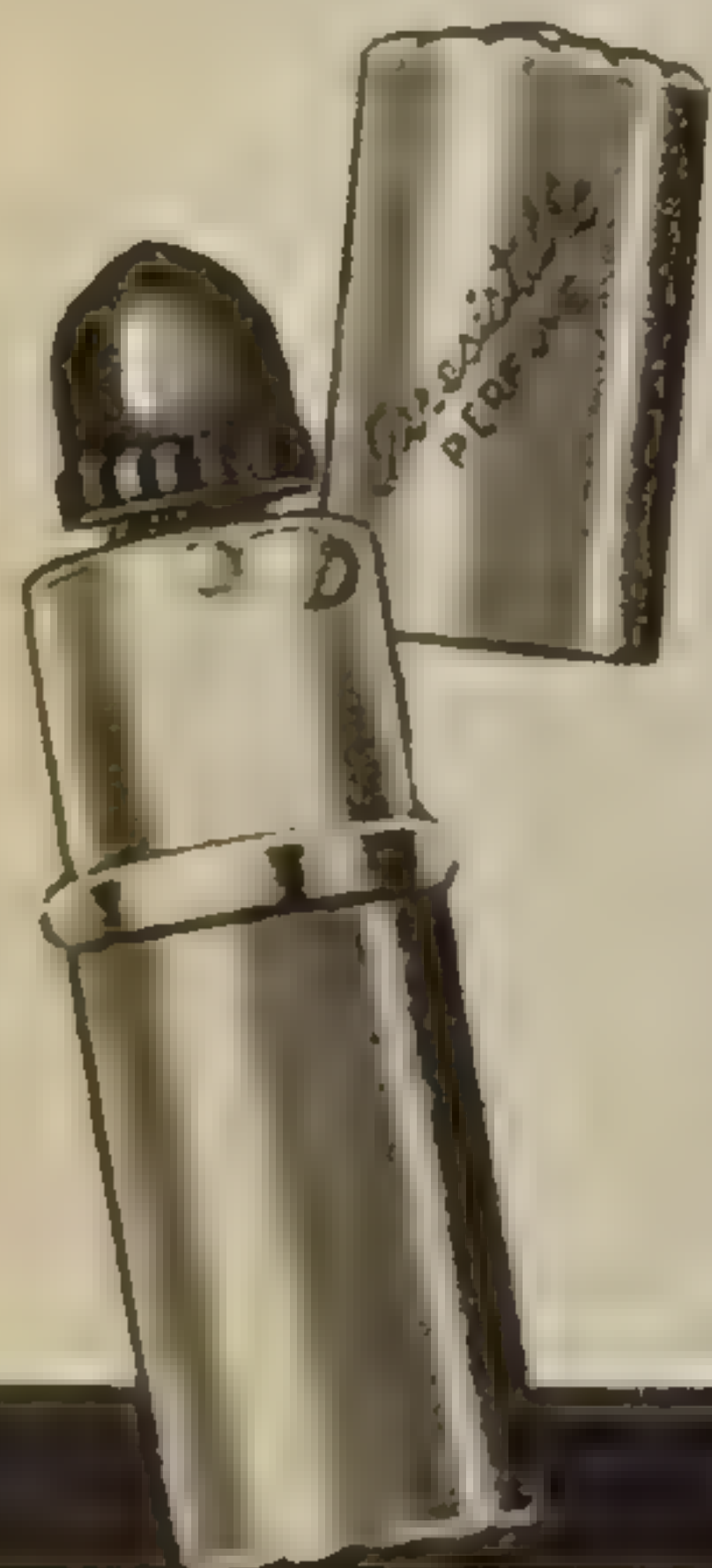


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Dare to try it—Tonight!



Lola and curvaceous competitors seem to be evidence
of the fact that America dislikes slenderized females.



Bob Hutton believes Lola would be
better as wife than beauty winner.

While Hillary Brooke, erstwhile Miss U.S.A., looks on, Lola, in "Beauty On Parade," assumes
the title. But inwardly she's decided that Robert Hutton means more to her than this honor.



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gleaming GOLD hair
IS REALLY DRAB BLONDE?

Make your dreams of romance and exciting dates come
true! Learn the secret of glamorous girls who beautify
dull, drab hair with Nestle Colorinse.

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film...leaves hair soft, shining! Get genuine Colorinse.



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Lasts through 3 shampoos!

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Double Victory for Lola

IN "Beauty On Parade," Lola Albright enters the race for the title of Miss U.S.A. at the insistence of her mother (Ruth Warrick) who regrets having given up her own chance to become Beauty Queen. The two become obsessed with their project, and this causes rift between Ruth and Lola's father. Meantime, a newsman, Robert Hutton, who has interviewed Lola, is trying to disillusion her about beauty parades. Lola is not dissuaded, though she falls in love with Bob. Bob then goes to work on Lola's father and gets him to assert his authority over Ruth. Finally Lola realizes danger of her mother's ambition and, on the day she wins her title, relinquishes it and marries Bob.

Rarely does Beauty Queen go near water.
Luckily, ability to swim is not required.



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Never is a woman so alluring,
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IS REALLY DULL AND FADED?

No need to envy popular girls their lustrous colorful hair. For you can easily glorify dull, faded or graying hair with Nestle Colorinse that rinses in, shampoos out.

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Lasts through 3 shampoos!

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Screenland Salutes

Bing Crosby with Coleen Grey and Frances Gifford, his leading ladies in "Riding High."

Right: Bing with Broadway Bill who almost steals the honors from him in "Riding High."

IN "Riding High" Bing has his best picture since "Going My Way." It's undoubtedly the most authentic race track picture yet filmed, thanks to Bing's active interest in the sport. As the penniless owner of Broadway Bill, Bing is just as lovable and sympathetic a character as the late Mark Hellinger ever wrote about. Bing has the chance to marry a beautiful girl and get a soft, well-paying job, as well, but his faith in Broadway Bill as a great race horse is of much more concern to him. It practically is his ruination, but his unbelievable belief in the horse finally pays off. Bing has never been smoother. He's learned a lot since "Going My Way." And the charm of the man, you'll notice, has taken on added lustre.

Bing is madly in love with Frances Gifford at first, but Coleen Grey finally gets him.



Bing Crosby

Are you in the know?



How to decide about a Spring suit?

- ☐ Buy it and diet
- ☐ Pick a pastel shade
- ☐ Take a stroll

You *adore* the suit! But how about *fit*? Does the new narrow skirt defy your figure? If in doubt, stroll around the store. Try sitting; then see the mirror. Budget-wise bunnies shun suits too large or small—or delicate shades that “live” at the cleaner’s. (Choose checks; navy; any smart medium tone.) Be perfectly suited, too, as to sanitary protection needs. Decide on the right-for-you *Kotex absorbency*. How? By trying *all 3*!



If you'd stop going steady—

- ☐ Start feudin' and fightin'
- ☐ Send him his class ring
- ☐ Tell him your sentiments

Suddenly, your heart—or noggin—tells you the “one and only” deal is not your dish. Should you “sledge-hammer” the issue? Or just silently break away? Ixnay! Tell him your sentiments, *tactfully*. Then no-one's bitter and your rating's still tops. Beware of making enemies . . . and on “those” days be wary of that foe of poise: embarrassment. Kotex defends you, with a special *safety center* designed for your *extra* protection!



What's the newest eye-catcher?

- ☐ The nape of her neck
- ☐ The dangling earrings
- ☐ The hiked hemline

Get you! Echoing your Mom's prom get-ups (almost)! You're daring the new “twenties trend.” But with that shingle—sister, the nape of your neck's showing. So, when applying makeup base and dazzle-dust, don't stop at the chin line. Give your *neck* a break—all around. Prom time need never hold problem-time “nightmares”; not if you've chosen Kotex. That's because those *flat pressed ends* prevent revealing outlines!



If you were stepping into this taxi, should you sit—

- ☐ Beside the belle
- ☐ On the opposite side
- ☐ On your squire's lap

Maybe you've heard that a gentleman's place should always be on the outside. You guess that goes for all occasions. 'Tain't so, though, in wheeldom. Stepping into this taxi, you should choose the opposite side, so either squire can sit between you wimmin.

And when you step out—to a dance, or wherever—cancel calendar “woes” with Kotex. For Kotex is made to stay soft while you wear it. Gives dream-cloud softness that *holds its shape*. You're at ease from the first rhumba to the goodnight waltz!



Which deodorant would you decide on?

- ☐ A cream
- ☐ A powder
- ☐ A liquid

Granted you're in the know about napkins . . . what about *deodorants* for napkin use? Fact is, while creams and liquids will do for everyday daintiness—yet, for “those” days a *powder* deodorant's best—sprinkled freely on sanitary napkins. That's because a powder has no moisture-resistant base; doesn't slow up absorption. And soft, soothing *Quest Powder* is made especially for napkin use.

Being unscented, Quest Deodorant Powder doesn't just mask odors. Quest *destroys* them. Safely. *Positively*. To avoid offending, buy a can of Quest Powder today!



Quest* Deodorant Powder

Ask for it by name



More women choose **KOTEX*** than all other sanitary napkins

3 ABSORBENCIES: REGULAR, JUNIOR, SUPER



"ZIPPER-UPPER"...(above) in washable BATES PICOLAY, styled by ROLET FROCKS. Has concealed front zipper, wide wing collar. Two big pockets reach around to back. Inverted pleat on back of skirt. In pink, aqua, maize, powder blue, white. Sizes 9 to 15, 10 to 16 \$7.99



"ORGANDY SHEER"...(above) Be airy, cool and charming in this heavenly "Organdy Sheer". Styled by MARJORIE FAME. In WASHABLE permanent-finish organdy. Baby collar, cap sleeves, self buttons, self sash. Full skirt has Ververay-processed pattern, wide hem of white organdy. Navy, pink, aqua. Sizes 9 to 15, 10 to 16 \$7.99



"CORD AND CHAMBRAY"...(bottom left) A trim beauty by TARLETON FROCKS. The bodice is of chambray...the middy collar and skirt are of cord. The scalloped collar is edged with daisies all around. The waist is neatly nipped with two sashes that start at the sides, meet in a bow in front. Grey or beige. Sizes 9 to 15, 10 to 16 \$7.99

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"BATISTE EXQUISITE" . . . In Handkerchief-Sheer Batiste. Shadow stripe organdy yoke and embroidered organdy band across front and on Peter Pan collar. With real imported French Val lace. Styled by SHEILA JUNE. White only. Sizes 32 to 38.

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"ETCHED NYLON" . . . Nylon crepe with lovely damasse pattern, backed by sheer Nylon. Scalloped bateau neckline, brief scalloped sleeves. Washes, dries in a jiffy. By LENI-LYNE. White, pink, black. Sizes 32 to 38. Also in sizes 40, 42, 44. \$4.99

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"PERT FLIRT" . . . Cool, comfortable combed cotton T-shirt. New 3/4 "bat wing" sleeves. Zippered back. Fine, ribbed snug-fitting midriff. By BILLIE KNIT-WEAR. Lime, pink, maize, white, beige. Contrasting woven dots. Small, Medium, Large.

\$1.99



(Left) "BUTCHER BOY" . . . Flapped patch pockets, with tiny tucks above, flank the deep center pleat. By FLORIDIAN in Butcher Linen. In Tangerine, powder blue, maize, pink or white. Also, Gabardine . . . skipper blue, beige, grey or aqua. Both in sizes 24 to 30.

\$2.99

(Right) "PICOLETTE" . . . In Matalay, a permanently embossed Everglaze cotton . . . pre-shrunk for safe laundering. Unpressed, inverted front pleat, gathers and poked flap pockets at the hips. By ALFA in pink, maize, aqua, mint green. Sizes 24 to 28.

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Cotton Companions



Fashion Selection #126 Lovely Susann Shaw, NBC television actress, is shown above in a Wayne Maid sunback dress with matching bolero fashioned from criss-cross plaid broadcloth. The dress, with shirred bodice (elasticized for fit and security), has shoulder straps, full skirt gathered in front, two patch pockets and a tie-in-front belt that is attached in back. Guaranteed washable. Comes in brown with two shades of pink, black with two shades of gray, navy with two shades of blue. Sizes 12-20. Under \$4 complete.

Fashion Selection #127 Susann's skirt-and-blouse ensemble (right) is a Junior House creation. The blouse is made from a fine broadcloth and closes down the front with studs set with diamond-like brilliants. Available in black only. Sizes 9 to 15. Under \$4. The primitive print cotton skirt is full and flared and has an attached belt that ties in a bow in front or back. It comes in several exciting color combinations—all on an off-white background. Junior sizes 9 to 15. Costs less than \$6. Both launder beautifully.



Jewelry - Deltah. Shoes - "Velvet Step" by International. Sunglasses - "Flexfit" by Columbia Protektorite. Makeup - Joyce Stone.
PHOTOGRAPHS - BERT ROCKFIELD

Fashion Selection #128 Susann (right) wears a Swirl design in pique that you walk into, button once in back, wrap around and tie in front. Deep inverted front pleat and white trim on slit pockets and collar are fashion-right features. Easy to wash and iron. In jade, red, gray, maize, rose and light blue. Sizes 10 to 20. About \$9.

Fashion Selection #129 Susann's woven tissue gingham dress (below) is a Tommie Austin Casual that is gathered, dirndl-style, around the waist. Buttons in front to waist with self-buttons, has grosgrain ribbon buckled belt. Washability guaranteed—has permanent finish. Dark green, navy, brown—sizes 10 to 18. Less than \$11.



Kay Brunell Fashion Selections

SEND THIS COUPON

to Kay Brunell, Fashion Editor, Screenland,
444 Madison Avenue, New York 22, N. Y., for name
of store near you selling your fashion selections.

#126 ☐

#128 ☐

#127 Blouse ☐ Skirt ☐

#129 ☐

Name..... Age.....

Street Address.....

City and State.....



Sweet Dreams

Fashion Selection #138

Thea Lind, Swedish film star, currently gracing the U.S. radio and television scene, is shown at left in "Ming Toy" pajamas by Tranel, fashioned from fine rayon crepe. Coolie-coat top has black piping at collar, hand-made frogs, embroidered dragon motif on patch pocket. Can double as a lounging outfit, too. Comes in melon red, jade green, Chinese gold, Copen blue. Sizes 32 to 40. Less than \$4.00.

Fashion Selection #139

Thea Lind, at right, is wearing a graceful nighttime fashion by Weisman—a truly flattering nightgown. It is made of lovely crepe fabric and features a wide satin inset at the waist, and leaf-like satin applique across the front of the bodice at the neckline. It is available in three subtle pastels: pale pink, soft maize and light blue. Sizes 32 to 40. Under \$6.00.



Fashion Selection #140

Thea's cotton batiste gown (bottom, left) is by Colleen. Bodice and skirt ruffle have eyelet embroidery; satin ribbons outline neck, waist, sleeves. White with red eyelet trim, blue or pink with matching eyelet trim and white bodice and ruffle. In sizes 32 to 38. About \$6.00.



Fashion Selection #141

Thea's shortie gown (bottom, right) is a Luxite design in rayon by Holeproof. Has flowerette lace midriff bordered by satin ribbons tying in back; satin ribbons tying at shoulders form the straps. Camellia pink, larkspur blue, lily green. In sizes 32 to 38. Around \$3.50.



Slippers - Oomphies. Makeup - Joyce Slone. Photographs - Bert Rockfield.

FOR INFORMATION where to purchase your fashion selections in or near your city, write to Kay Brunell, Fashion Editor, Screenland, 444 Madison Ave., New York 22, N. Y.

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ablaze with real bandanas!

FLUFFY BLOUSE

frilled with cotton eyelet!

gay **TWOSOME** only

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Honor your partner! Wear **SASHAY** with red bandanas just like his promenading 'cross your flirty skirt! Ruffy, baby-batiste blouse, on-shoulders or off, keeps you cool and captivating. Yes, you're the center of every square—and for only \$6.98!



YARDS OF SWIRLING SKIRT!

SKIRT—Sanforized cotton broadcloth.
Black or Navy with red bandanas.
Sizes 24-26-28-30.

BLOUSE—Soft batiste with
eyelet ruffles. White only.
Sizes 32-34-36-38.



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for gay dating!

the **JACKET**
for town
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A Summer wardrobe-in-one!

Smooth and strapless or coquettishly covered-up, you're alluring all ways—with waistline teeny, skirt swirling round inverted pleat, shirred elastic-back bodice to shape you, stay up too!

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for lazy
sunning!

Crisp Waffle Pique
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William Bendix, Ann Blyth and Bob Cummings scrutinize some negatives of themselves during rehearsal of "I'll Be Yours" for Radio Theatre program.

What Hollywood Itself Is Talking About

Continued from page 21

picture (but what a picture!) is about to get another unless Howard Hughes changes his mind. It's been seven years since "The Outlaw" was made with Jack and Jane Russell. The way this movie is cleaning up around the country, Jack'll need no re-introduction to the public—that is unless the long wait has aged him beyond recognition.

* * *

Two screen newcomers, Mercedes McCambridge ("All The King's Men") and Richard Todd ("The Hasty Heart"), who electrified moviegoers with their performances were among the hottest contenders for Academy Awards this year. So Warner Bros. just up and put them in a picture together. It's called "Lightning Strikes Twice," an apt title if I ever heard one. And leave us not forget another sizzling actress, Ruth Roman, who's in the same picture. Maybe Mr. Warner can change the "Twice" to "Thrice," huh?

* * *

On the ski trails: Evie and Van Johnson returned from Sun Valley, rosy and robust, after their first try on the hickories. Van just got along dandy but Evie sprained her ankle. When Ann Miller was named Princess of Squaw Valley, one of the newer ski resorts, she was expected to take a few pratfalls when she got up to perform. But what the onlookers didn't know was that Annie had been taking lessons secretly so she performed just like—a Princess. Kirk Douglas is another of the more courageous and has gone in for this popular sport in a big way.

* * *

Kiddie corner: Liza Minnelli is having a ball, plying between the two MGM sound stages where her mom and pop are working. Judy's doing "Summer Stock" and Vincente's directing "Father Of The Bride." That's a real deal—when the little one gets bored one place she just switches to the other. Talk to David Niven about

his kids and he explains, amused and amazed, that his two sons, David and James, play cowboy all the time—with a British accent. The boys haven't been here long enough to lose the accent but they shore know the lingo of the West. David Selznick and Jennifer Jones were planning to adopt an infant, male, when last heard from. Bob Walker, as you know, has main custody of the two boys, born when he was married to Jennifer. Hedy Lamarr's bought a large house at Pacific Palisades for herself and her three children and was busy playing nursemaid to them when the nurse she had just up and left her without notice. The Howard Keels named their new daughter Kaiya Liane—they must have had a reason. Mrs. K. has trouble recognizing her tall, good-looking husband these days because he got a haircut for the first time since they've been married—four years—after finishing "Annie Get Your Gun" with Betty Hutton. Howard's roles in "Oklahoma," "Carousel," and "Annie" have all called for practically shoulder-length hairdos.

* * *

Evelyn Keyes is a poor kid. After spending two days in a gym, being tossed around by two trainers, she went home, climbed up on a chair to hang a picture, fell off and cracked her back. The purty Miss Keyes always has had a mad passion for changing the paintings around but maybe she'll just leave 'em lay from now on.

* * *

Betty Grable and Harry James consoled each other on the 20th lot during the Santa Anita racing season, which they both missed on account of Harry's doing a part in the June Haver-Bill Lundigan picture, "I'll Get By," while Betty's busy with "My Blue Heaven." The only transportation they've had around their new ranch has been on horseback—the (pardon the expression) rains washed out their roads. Betty's an expectant mother

in the picture and she's been knitting like mad throughout—whipped up sweaters for her two daughters.

* * *

All the guys and gals at U-I had fun kidding young, good-looking Tony Curtis the day he was tooling around the lot on a bicycle, all done up in dinner clothes and Homburg hat. Seems Tony got a little lonesome for the days when he was making no dough and the studio lent him a bike to get from home to work without putting out carfare. The lad managed to look quite jaunty, wheeling around in the fancy clothes—a neat trick.

* * *

Another strange sight, same place, same day—18-year-old Piper Laurie, a real beauty, sedately walking around in cap and gown. All her chums wanted to know what picture she was in so she explained that she'd been the lone graduate at the studio high school and wasn't going to be gypped out of the traditional costume. Next day she had four impacted wisdom teeth yanked and, soon after, started work in "Louisa," her first picture. She's a local chick, discovered in a little theatre.

* * *

It must be love—John and Patti Derek got up at the crack of dawn on a Sunday, took their pooch, Annie, to a San Bernardino dog show, stayed all day and got home about midnight. Annie didn't cop any ribbons this time, but her proud owners can hope, can't they?

* * *

Part of the younger set have given up square dancing to learn the Charleston—Roddy MacDowall and Amanda Blake, Jane Powell and Geary Steffen, Marshall and Barbara Thompson, Ann Blyth and Lon McCallister. Reckon the square dance just wasn't strenuous enough for them. Ah, youth!

* * *

Columbia dress designer Jean Louis came back from six weeks in Paris with his own notions about designing still intact. What he did bring back, however, was the latest Paris rage—a crew haircut. He says the GI's have finally won Parisian



Phil Harris and wife Alice Faye. He's in "Wabash Avenue" with Betty Grable.

males over to the style. Louis also came back with a new style from London—suspenders with a pattern of nude ladies running barefoot through the elastic. Needless to say, he doesn't wear a coat. M. Louis has a bit of cheer for the gals—he says there will be no special length for hemlines this year—so help yourselves, girls—anything goes.

* * *

20th isn't kiddin' when they call that new Ty Power-Susie Hayward picture "Rawhide." Lone Pine, where they're shooting, has weather strictly in the zero brackets and Ty comes home weekends to thaw out and see Linda, while Susie and Jess Barker brave the wintry blasts over Sunday.

* * *

Bob Mitchum was strictly a homebody on Sundays while making "White Rose For Julie" at RKO. In his favorite wardrobe, jeans, he played catch with the boys while his wife, Dorothy, whipped up breakfast for all the drop-in trade in the combination kitchen-dining room of their new house. The Mitchum living room is still completely unfurnished and the dining room has a table but no chairs. Dorothy's taking it easy on the furniture, having most of it made, which is why the delay. Meanwhile, the family's quite happy practically living in the kitchen.

* * *

The minute "Father Of The Bride" was finished Liz Taylor and her mother dashed off to New York to do some trousseau shopping. Liz has set May 6th as the date for her marriage to Nicky Hilton. Speaking of Liz reminds us—everybody positively gasps when they see Liz and Joan Bennett, who plays her mom in this picture, together in the commissary. They look enough alike to be—sisters. Liz and Don Taylor (no relation, except that they get married in the movie) caused a near riot when they appeared at the marriage license bureau together—a publicity stunt merely.

* * *

Petey Lawford's nose was slightly out of joint when he walked into the MGM commissary and saw Spencer Tracy lunching with his gal friend, Sharman Douglas. That is, until he learned they'd met each other in London. About now Petey is due in London—some say because the charmin' Sharman is there too.

* * *

This is a somewhat special way to crash the movies, but one of our boys made it. The very good-looking Roc Hudson, one of U-I's young hopefuls, used to be a mailman on the special delivery circuit. So he ups and picks out an agent, writes him a letter, delivers it in person, and waits for the verdict. The agent was sold on this unique approach and Roc's good looks, and from here it looks as if he's in solid like a roc(k).

* * *

June Haver's been totin' big rolls of wallpaper around 20th and looking real preoccupied. Seems a builder friend of hers has asked her to decorate a whole flock of his apartments and she's taking it up as a part time career and hobby combined. She's decided what medium price apartments need are more conveniences, so

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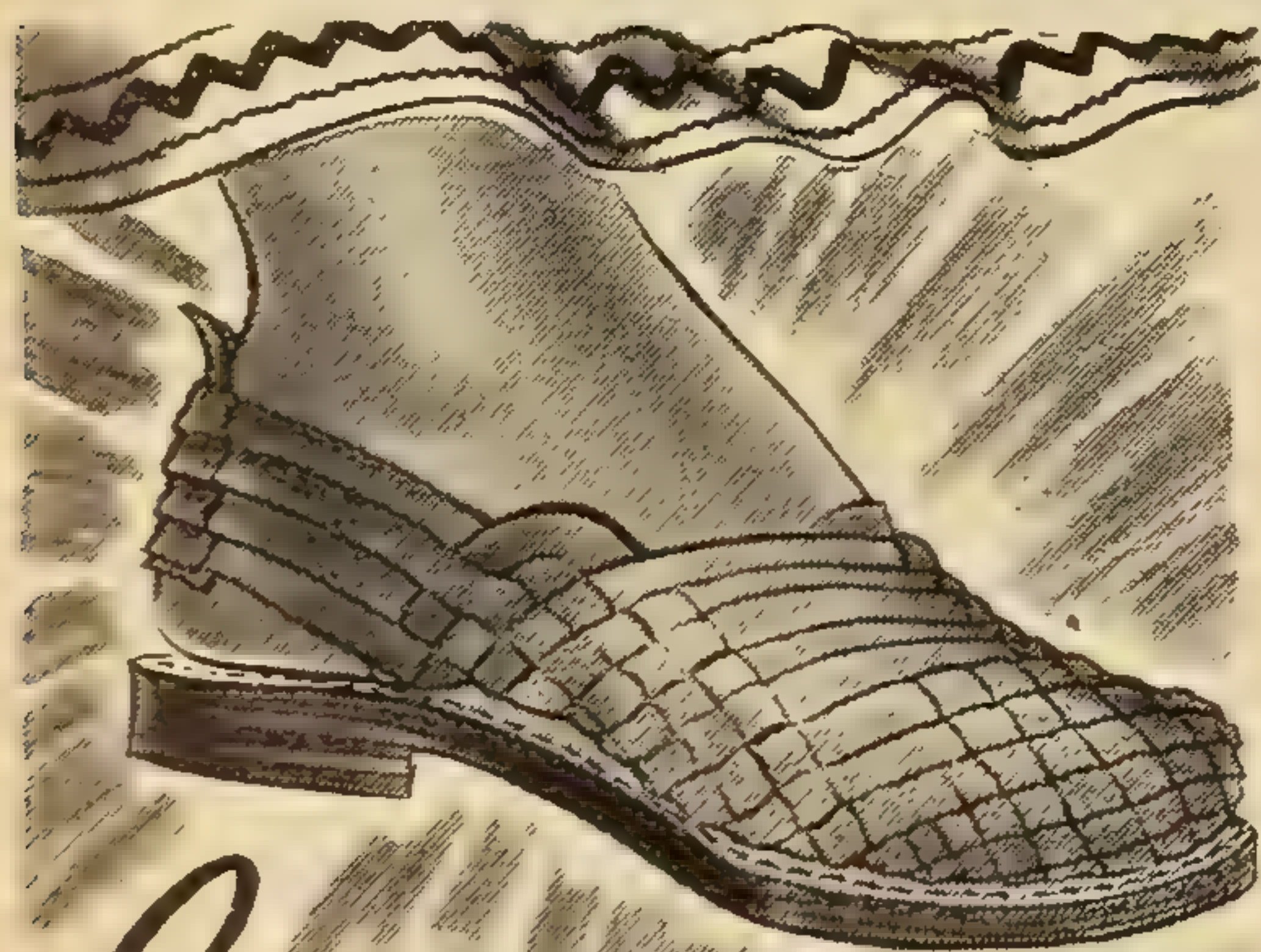
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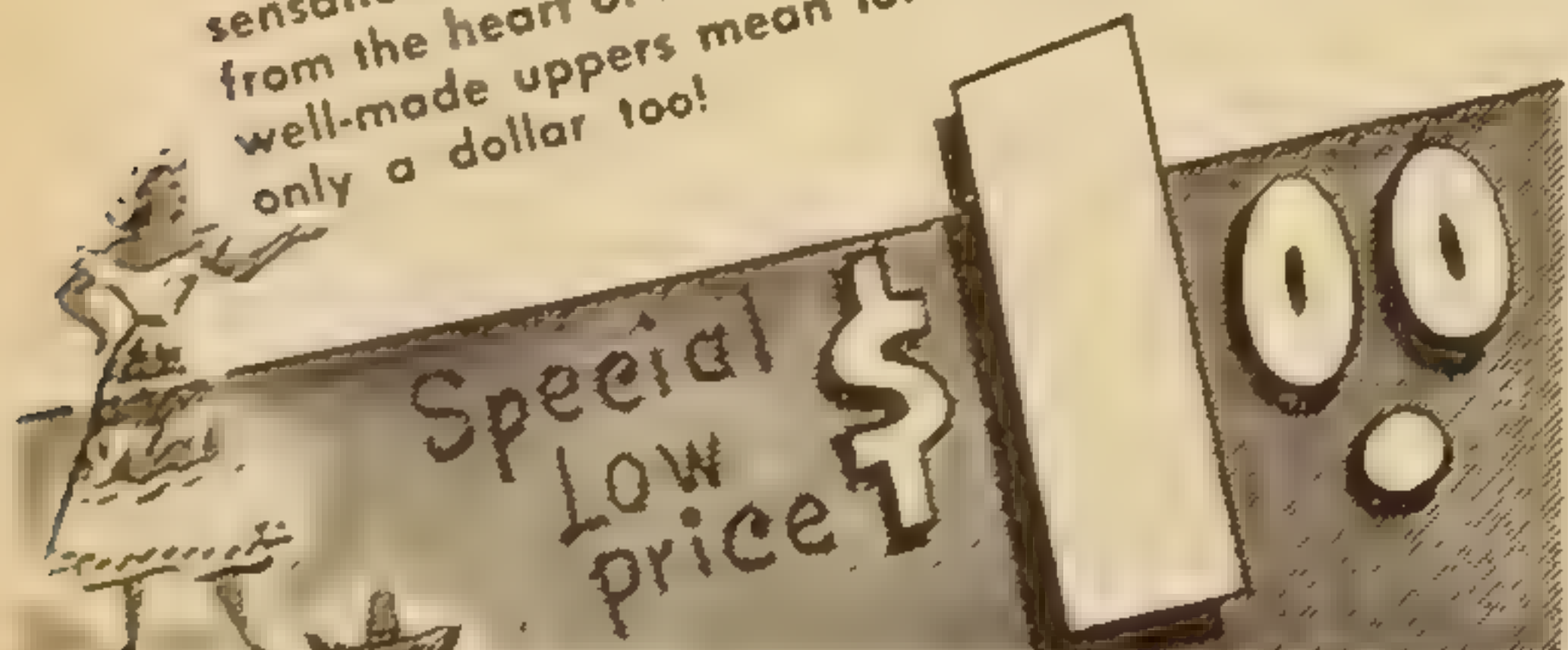
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she's asking her builder friend to put in bookshelves, full-length mirrors, and other niceties. Makes sense, too.

* * *

Looks like heavy going ahead for Gail Russell and Guy Madison, who separated and reconciled. Took these kids four years to make up their minds to get married, so maybe they'll make a go of it, but their friends aren't a bit sure.

* * *

Shirley Temple's being very cagey about her romance with the veddy social Guy Harrison. They're always accompanied by several couples when they're out. And they don't visit the gayer spots.

* * *

Surprise twosomes: Deanna Durbin, looking slimmer than she has for years, out with her first ex, Vaughn Paul. Deanna

planned a European trip just for the fun of it. Another surprise was when Ida Lupino and Collier Young, recently separated, appeared at a big party together.

* * *

RKO's two Janes—Greer and Russell back on the lot after a long absence—Jane Greer looking even more beautiful than ever after the birth of her second son; Jane Russell back from a tour around the country with "The Outlaw" and in good voice from breaking in her vocal chords.

* * *

Janet Leigh had the time of her life when the hometown folks in Stockton, California, honored her with a "Janet Leigh Day," complete with parade, banquets, and all the trimmings.

How To Get Along With Men

Continued from page 43

nances to you, then live within his income. If he can pay for a tiny apartment, live there, as pleasantly as you know how, and let him foot the bills. If you have a career, your money can pay for a maid, since you won't be able to give that service yourself; it will also buy necessary clothes for your job, business expenses, little luxuries, and maybe even vacations. But let him feel that he decides where the money goes.

If you're not married, find out what your escort can afford and let him see that you don't demand expensive entertainment. There are lots of things that don't take money—visiting friends, hiking, swimming. When you do go dancing or dining, it's an event and you enjoy it ten times more than if you did it every other night.

Dutch treat on a date usually embarrasses a man. But in the theatre it's a tradition that a girl pays her own way; otherwise, on the road, an actor would soon be bankrupt. Here on the lot, if you chance to sit at a table with an actor, you each pick up your own check. College students must work out something like that, if they're to see much of each other and are living on slim budgets.

Don't throw cold water on your escort's efforts to please you. If he loves to "surprise" you with unusual foods, quaint cafes, shows he likes, be appreciative, no matter whether you really loathe the particular delicacy, are tired of the cafe, and have seen the show four times. Let him think it's the red-letter day of your life.

Know your man. Some enjoy being fussed over; some hate it. If you have a mother complex, restrain it until you're certain to which division he belongs. "How do you feel? Do you want an aspirin? Hadn't you better rest awhile?" can be very annoying to the man who loathes fuss.

I doubt if any man likes a possessive woman. Unless she has her ring and the date is set, a girl is taking a chance if she hangs on her man in public. He resents being trailed after, exhibited as if he were a scalp, kissed and caressed

before others. I know a girl who just lost her man in this fashion.

Don't imagine you can reform him. If you are attracted, learn to know the gentleman and consider whether or not you can take his faults. Nobody's perfect, including yourself.

There's the man who tells long, dull stories. I don't believe in hurting anyone, so I sit and listen and laugh where indicated; but I know I'd have to love him a lot to take that every night of my life. The first eight times she hears it, a girl may not mind the story because the man has such cute, curly hair and she likes to watch him, but after that—!

There are men and men . . . I know one who always says to his wife: "I know you're tired of this one, dear, but may I tell it once more?" She's pleased to be brought into it, needn't laugh so hard, and everything's fine. However, nothing excuses a wife who cries: "Oh, not that old chestnut AGAIN!"

Laughter is a precious key to your good relations with men. Laugh with each other, even at each other (*though this takes doing!*) and you're friends. Let me tell you there's nothing a man likes better, when he pulls a corny line or makes what he thinks is a new joke, than to have you go into a Thing over it. You nearly die laughing, he feels important, and he thinks you are wonderful!

But I warn you it's fatal to try to be the life of the party. Be gay the first of the evening, help get things going, then give the rest a chance. If you insist on the center of the stage, soon little-Susie-who-gives-out-with-the-jokes will find herself minus invitations. Your man would like to shine, too. There's nothing more deadly than getting to be known as a great wit. To keep your reputation, you have to line up at least ten brilliant laugh-lines each time you go out—and nobody's that funny!

Indifference is said to be a woman's weapon. To me it seems juvenile. If you can't interest a man, let him go with some dignity, forget him if you can. If you are both interested, pretending indifference won't help; though at times

not being over-enthusiastic may be wise, especially if the man has been extremely popular with other women.

The girl who diets is said to be man's pet hate. I don't diet, so that problem is not mine. I don't like desserts, so I never order them, and so far this has not excited comment. I like my escort to order for me, if he likes doing it, and praise his choice of food. If a diet made that impossible, I think I could pick out something I could eat without making a mish-mash of it.

Supposing the man was on a diet, I'd see that he got the recommended food if he came to my house for dinner. But if he took me out, I'd consider that he was fully grown and able to manage his own diet without interference. I'd never say: "You can't eat that!"

Most men believe that they want the little wife who stays home all day, meets them in a nice white apron at night, perhaps carrying a cold drink, and is content to sit and listen all evening to whatever the husband has to say.

Only the other evening, though, I heard a man, who has been married to just such a wife for years and years, sigh: "If she'd only *do* something—work for the Red Cross, join the PTA, go out and get a new viewpoint—anything! I feel I'm keeping a very lazy woman. Besides, she never has anything to say except that the curtains need washing, Jimmy got into a fight with the new boy on the block, she doesn't know if the pot roast is quite as good as it should be. I'm sick of it!"

It would pay to be a step ahead of him, in such a case.

I've had my say before about the man who calls to ask for a date at the last moment. I believe in dating him (1) if you like him, and (2) if you aren't busy that night. Turn him down and you may miss a lot of fun.

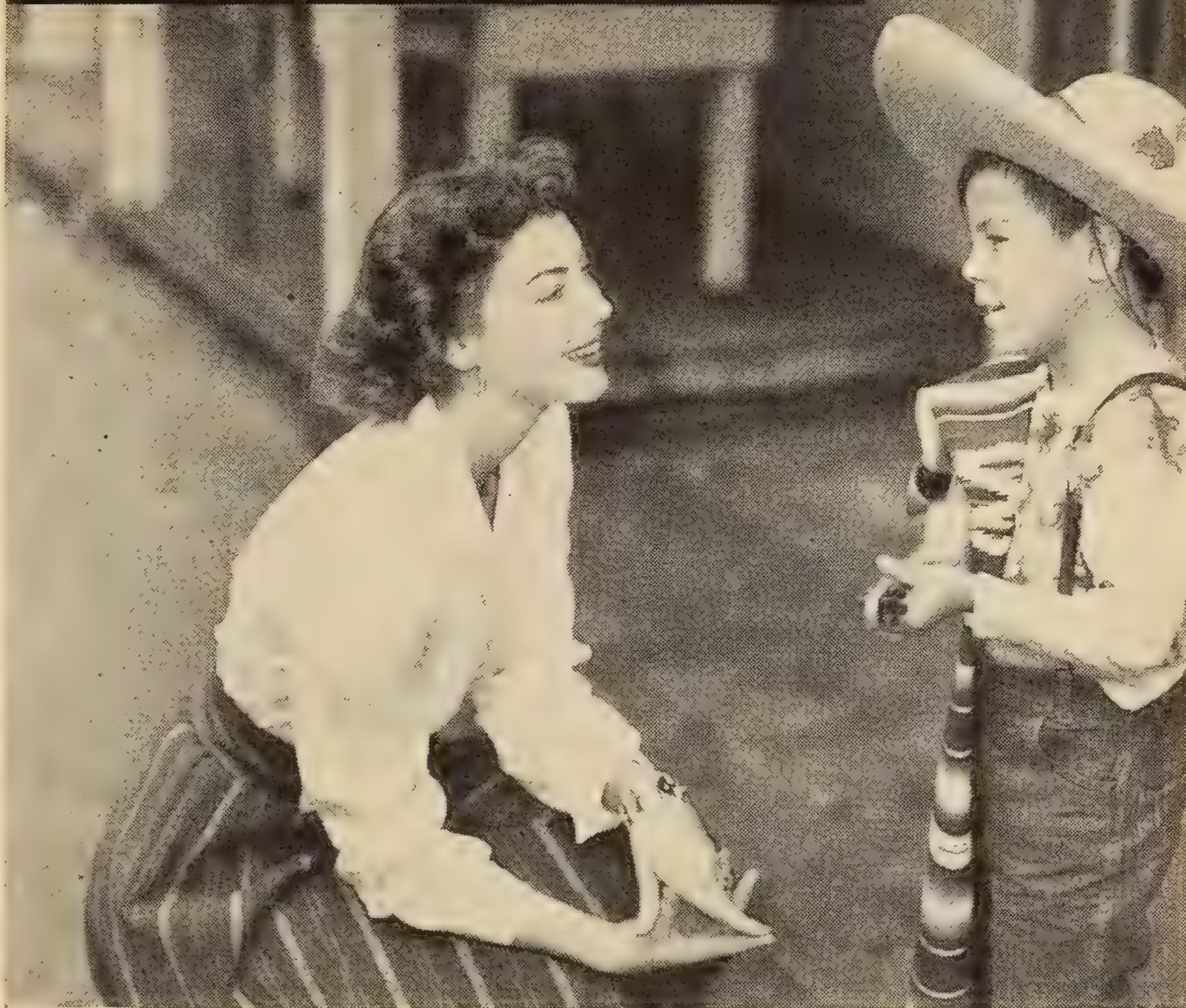
As to the gentleman who calls up and breaks an important date at the last moment:

At ten minutes to five the other evening, this happened to me. My friend told me he had to work on some special conference. Though disappointed, I tried to be pleasant about it and accepted his explanation. As it turned out, at ten minutes past five, I had another date, a man who frequently calls. I wouldn't have bothered to try to get a date, so that the first man would hear about it and realize that I wasn't all broken up because he couldn't take me out. That would be childish. But we had a delightful evening, talking before the fire, walking in the fog, sometimes just going along in a companionable silence, enjoying ourselves with no need for words.

At the end of the evening, the man said he'd never felt so much at home with anyone. "You must have the secret of relaxation," he told me.

Maybe we were both in the mood that night, but I can't help thinking what a splendid test a succession of such evenings would be for any couple who were thinking seriously of marriage. Can you get along, without outside entertainment, without making an effort, night after night, and still feel that both of you are relaxed and happy?

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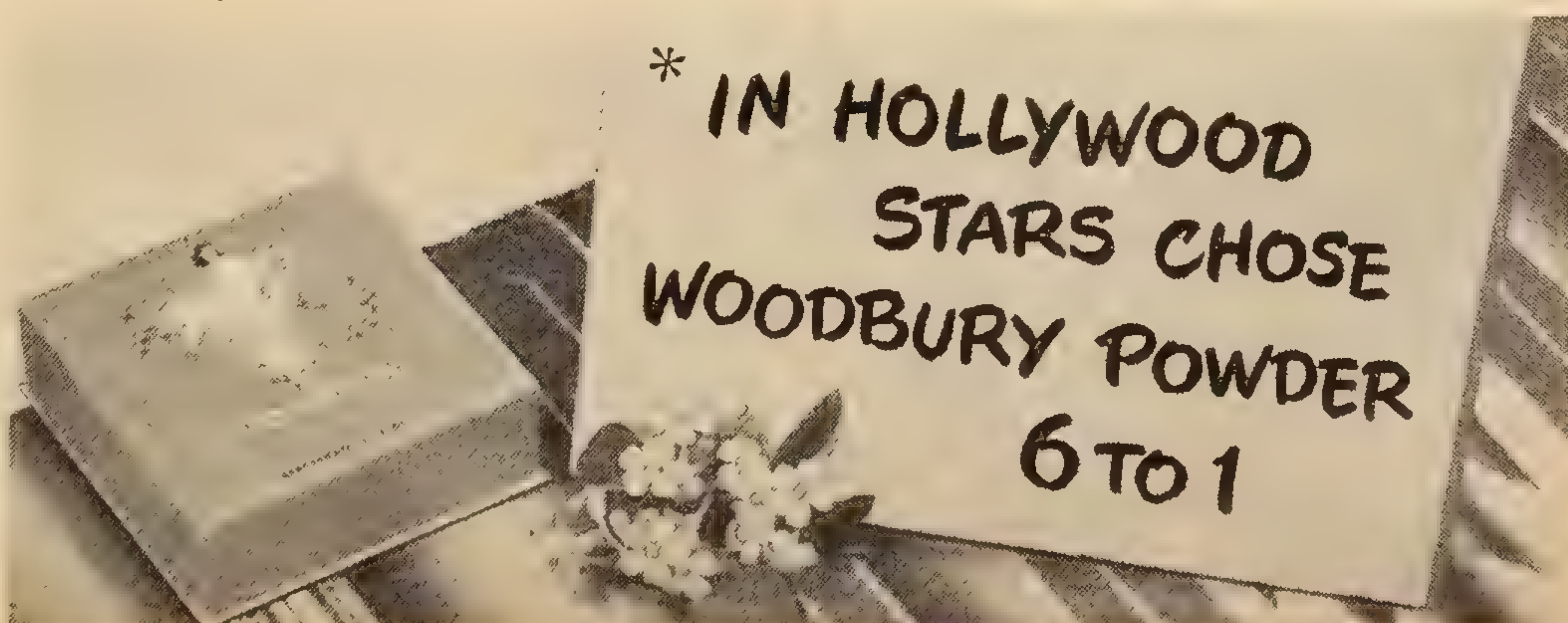
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The Monty Clift I Know

Continued from page 23

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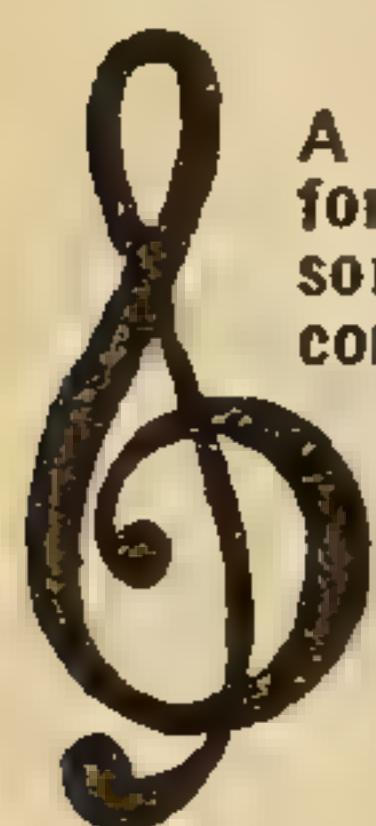
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him, I was gay in two minutes. After I came out of the water, he was supposed to rub me with a towel and he did, hard, for I was frozen.

Here is one of the most stimulating actors I've ever worked with and one of the most wonderful people, for he is poised without being aloof, he has a charming wit, and he has thought out the basic problems of life so that you can talk to him, tell him any of your troubles with complete confidence. The first and most important thing in his life is acting, and to act with him in a serious drama is such a *living* experience that we would spend lots of time dreaming up the plays we would like to act in together. I hope we do team together again, for he is a challenge and you find yourself completely caught up in the mood that governs him.

I'll always remember the scene where, near the end of the picture, we return to my house and the police are waiting for him. I don't know that, but Monty does; he knows that they have been on his trail since the death of the other girl and that this is the end, he'll never see me again.

"Go on in the house, dear," he says, "I'll join you in a minute." Then he grabs me and kisses me. So far as I'm concerned, I think that I'm just saying good-bye for a minute; but when Monty grabbed me, his whole body was trembling, his hands were shaking and he had a look on his face of such tragic illness that I found myself trembling too. He gives so much to every scene, a bit or a scene of major importance, there's no sloughing off. He works at being a good actor every minute and, as you know, in acting that's the best inspiration another actor or actress can have.

But here is certainly a case where you couldn't know the man from seeing his performance on the screen, for he is not a "personality" but an actor. As the fellow in "A Place In The Sun," he is completely dominated by an inferiority complex. He is a boy working in a factory, lonely, involved with another lonely human being (*Shelley Winters*), but always dreaming of the ways to get ahead, of the wonderful and unobtainable in life. For him, that is what I symbolize in the picture and even after we meet and fall in love, he is haunted by that sense of inferiority, by backward-looking introversion. Monty is nothing like that. I would not say that he's an extrovert in real life, but he has an excellent balance. He is a serious person not a brooding one; and the crew, the director, everyone who works with him values that sense of business he has. We talked out every scene before we acted it. He doesn't merely work out his own characterization, he understands every character in the script. I think nothing would upset him more than to wake up three weeks later and realize that in such and such a scene he should have done *this* instead of *that*.

After a day's shooting at Tahoe, we all

used to have dinner together at the Lodge. One night he came so contritely, for he and the rest of the crew had pulled a gag that could have been disastrous. I had finished my swimming scene, thank heaven, and he had finished his—a long swim fully dressed, just after the scene where Shelley Winters was drowned; but that day the crew had thought it would be hilarious to have Monty throw me in. He threw me, right into the icy deep; but what he didn't know was that I had awakened that morning with the beginning of a sore throat. All evening they waited for me to develop laryngitis.

But when I lost my voice, it wasn't laryngitis, it was genuine emotion—the last scene, where after the trial, I go to visit Monty in jail. He has been convicted of murder although the girl died accidentally, and despite his conviction and all the sordid stories I had read in the papers, I go to see him just before the electrocution. I have never seen a man conscious that he is about to die, but if I ever did, he would look just like Monty looked behind the bars in that cell. He *was* about to die; I believed it, and as we played the scene, I couldn't keep the tears out of my voice. I didn't have to try, they were there. It is as tender a love scene as you can imagine.

To do a scene like that requires complete submersion into mood. You can see it happening to Monty when we start rehearsing. An intensity mounts in him. It claims him. And long after the last scene is finished, he still holds the mood. He can't snap out of it quickly. He couldn't.

That's what he's like on the set. When he isn't working, he's completely relaxed, wears very casual clothes, feels that his private life—like everyone else's—is his private business. He works intensely, he lives intensely, he hasn't time for a great many of the frivolous sort of things most young people do. Where most people, after working hard, might seek some different diversion, his joy and his interest is in everything that goes into the making of a picture. He talks with cameramen, set decorators, electricians. I've never seen anyone more interested in knowing every part and facet of production. By getting a grasp of the over-all pattern he can not only understand the other people's jobs but can play his part in cooperation with them. Up at Tahoe, he was always talking with cameraman Bill Mellor. Monty likes to take pictures himself and he was so interested in camera angles, why Bill shot from this angle, what he was striving for. People are glad to explain their techniques to him because he really wants to *know*. On location, he pitched in with the workmen one day to clean up some underbrush; and they didn't resent him either, for it's not as if he were an actor; for the time being, he was a workman. He gets on well with people.

I think one of the proudest evenings I've ever had was the night he took me

to the premiere of "The Heiress." We were back in town then, working at Paramount.

"Oh, Bessie Mae," he groaned once, and there he was all shrunk down in his seat as if he had stage fright. He didn't straighten up until it was all over, until the applause died out and the lights came on and we were walking up the aisle. After the premiere we went to a party at Willie Wyler's. I was so proud to be with him, to help celebrate the sort of achievement which I had been privileged to ob-

serve in the making, in our picture. He was charming and looked so handsome in his rented tux. For as I've said, he likes casual clothes and won't bother with the rest—but he wears a tux well when he has to.

I'll be watching "Monty Schwartzkopf" from here on out with the expectation of watching a man bound to mature well and an actor who is so talented and who hews to such a straight line that he cannot make less than the top. He takes everything in stride—and it's a big stride.

When They Loved And Lost

Continued from page 27

actress. NOW I realize it was one of the best things that ever happened in my career. Because my pride had been so deeply hurt I worked harder than ever in subsequent pictures. My injury became an inspiration. I know now that I wasn't ready for such a role then.

So, I learned that one cannot allow a slap, a disappointment, to break one's spirit. There is always something ahead that can be a greater challenge.

My directors I've worked with, but I was me with them. I met him in a theatrical agent's office. He was an older man, of course—around twenty I'd say. But I knew from the moment I saw him that he was for me. We saw each other quite regularly in the office when we both came to check on work, and one day he asked my sister, Blossom, if he could call on us some evening. She invited him for dinner—and he grinned at me when he accepted. I was so excited all that day that I couldn't eat a bite—and my flesh was all goose pimples until the doorbell rang. There he was—more handsome than ever—just as he should be, in a dark suit and holding a beautiful gardenia corsage—for Blossom! It was a terrible blow to find that I had never been the focus of his attention. It taught me not to jump at romantic conclusions. Keeping your pride when you're in love may be hard, but it's important."

Ruth Roman joins in on that—and for a good reason. She had just arrived in New York after having left her home in Boston. She was excited about the prospects of trying her luck in the theatre. True, she didn't have much money, she had no friends, and no prospects—but she had courage. And she was young—just under twenty. But the weeks went by and her funds got lower. Finally she had to admit that her chances of crashing Broadway were slight. At that very moment she met him—we'll call him George, for today he's married and living on a farm in the Middlewest. He wanted to be an actor too then. They met in an agent's office and gradually they began to have dates, usually at the Automat. She liked him a lot. When he asked her to marry him, it did make good sense: one rent to pay, two living as cheaply as one. Besides, he was handsome. She was just about to say yes, when one night an actor they knew had a party. And at the party George had one too many cocktails. Suddenly, for the first time

he saw him as he really was—hot tempered, belligerent, and prone to antagonize everyone who disagreed with him.

"It was a tough decision to walk out on that love," the star of "Colt .45" told me, "but I knew it wouldn't work. I think any love needs to be put through a rather extensive testing ground."

Virginia Mayo, star of "The Flame And The Arrow," had an experience she remembers to this day.

She was very much in love with the football star on the campus, and he felt the same about her. By the time Summer came around they were making plans, but the fellow asked her to wait for him until he could get established in a job. He wanted to be engaged anyway and he asked her to keep it a secret. The idea of wearing his engagement ring on a velvet ribbon around her neck appealed to Virginia's young and unrequited sense of the romantic. There was only one hitch—he couldn't afford a ring! So, with a fluttering heart, she began the process of waiting for him. After a few letters his correspondence stopped. It was then that Virginia realized this would not have been the great love of her life. Recently she received a fan letter from him that read: "You probably won't remember me but once I asked you to wait for me until I made good. It's a good thing you didn't wait because I'm still trying to find the right job." Virginia really got a good laugh over that letter.

Farley Granger has very definite ideas about romance and what a guy and a gal should do to keep it strong.

"A real love is, to me, a matter of give and take," Farley said when I talked to him on the set of "Edge Of Doom." "I've known girls who expected everything to be done for them. They felt it was their special right to get all the consideration. And perhaps, at times, I've been equally selfish. But I don't think any girl should expect a fellow to do just what she wants, and the same applies to the guys. Love has to be an unselfish thing and if it isn't, it's better to break it up. It's amazing what a broken romance can teach you about yourself—and others."

To which Robert Cummings says, "Hear! Hear!"

"I'd been going with this girl for some time," Bob, starring in "The Petty Girl," said, "even though I knew her mother didn't think I'd ever amount to much.

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She had high dreams for her daughter and I guess I didn't measure up to her standards. At any rate, the girl soon was influenced by her mother's feelings and she began to lord it over me. She was also very possessive. I finally got tired of being made to feel as though I wasn't good enough. I had my pride. And I was tired of being told what to do and when to do it. So I stepped out of the picture. I don't think any fellow should bury his pride so much that he becomes entirely dependent on a girl's whims and demands."

Celeste Holm learned one very important lesson from her broken romance—that it's an easy matter to be in love with love.

"I had a very serious romantic experience," Celeste remarked during production of "Champagne For Caesar." "It ended—disastrously, I thought at the time. But the more I looked back on the whole thing the more I realized that I had been in love with the idea of being in love. And with the ideals associated with it. It taught me to get a firmer grip on my emotions, to know myself better. I don't think anyone can confuse a desire for love with the real thing."

Loretta Young learned that no girl should ever try to be mysterious and "smart" about a romance.

"When I was a kid, I had a crush on a boy named Arthur Hauser," Loretta, starring in "Key To The City," told me. "One of my girl friends also had a crush on him. The gang were all at our house one evening. I was wearing Arthur's friendship ring. I decided I might cook up a very dramatic situation by announcing that I wouldn't be wearing his ring any more. Of course, I thought he'd say, 'Why not?' and I'd sigh with utter boredom and explain nothing—just say, 'Oh, I don't know.' Then he'd coax me before the other kids to keep the ring. But when I made my big statement he simply put the ring in his pocket and said, 'Okay' and went home. I never saw him or the ring again. It taught me not to be insincere about a love. To be honest in my feelings."

Jane Wyatt's experience was, in a way, somewhat similar because she tried to be something she really wasn't.

"I was going to school at Miss Fuch's in New York," said Jane, who had just wound up work in "House By The

River" and "Our Very Own." "I'd always yearned to go to a speakeasy—this being some years ago—and I couldn't get anyone to take me. Finally, I managed, after much coaxing and pleading, to get a beau to take me to one of those places. When we got to the club he ordered a diaquiri for me. Of course, there was so little liquor in it that I could hardly taste it, but I immediately became dizzy with the idea of being a sophisticate. Some friends of ours were there and told my mother they had seen me. Mother forbade me to see the boy ever again. It was a terrible blow because I was sincerely in love with him. I still remember that experience vividly. Believe me, if you're not yourself in love, you'll never stay in love."

Jane's throat. ...evening they
Jane for me to develop laryngitis.

But when I lost my voice, it wasn't laryngitis, it was genuine emotion—the last scene, where after the trial, I go to visit Monty in jail. He has been convicted of murder although the girl died accidentally, and despite his conviction and all the sordid stories I had read in the papers, I go to see him just before the electrocution. I have never seen a man daily anxious that he is about to die, but I was stricken with a rare form of facial paralysis. The whole left side of my face was completely frozen into a kind of grimace. Weeks went by and the condition didn't improve. I became a recluse. I wouldn't go to school and I wouldn't see anyone outside the family. Then one day when this boy came to deliver my paper, my dog, for some reason, attacked him. I dashed to the rescue, forgetting that this was the one boy in the world I didn't want to see me. I'll never forget the look of horror on his face. It broke my heart. But it did something much more important. It made me fight. I grimly determined to conquer the affliction. And, from that day on, I forced myself to exercise the paralyzed facial muscles—at first by manipulating with my fingers hour after hour. Well, I did win my battle—but I might not have found such inner strength if I hadn't had that lost love."

Take a look at your own shattered romance. Maybe somewhere in it you'll find the reason for its unhappy end. And maybe, from that reason, you'll learn how next time to know a real love and to hold it.

I Was Slapped—And Liked It

Continued from page 31

"What have you done to improve yourself?" he asked blandly.

I was quite crushed. I assumed, mistakenly, that he was referring to my physical appearance. I had believed that the studio was satisfied with me. I had been given a contract, hadn't I? Then I took stock and realized there was much about me that could be improved. I dieted and lost twenty pounds—I had weighed 145. I asked studio hairdressers and makeup experts for advice, which I took. Not long thereafter I began getting better and

much bigger roles.

It wasn't until a few years later, I must confess, that I realized I needed mental improvement even more than physical. Then, typically, I threw all my energies into culture. For the first time in my life I was discovering good music and literature, but made the mistake of trying to discuss things I only half understood. A columnist finally slapped me down when he said, "Crawford has discovered Culture and is trying to convince people that she is Miss Brains." Fortunately, I didn't

give up studying, but I learned to keep quiet about topics on which I wasn't well informed.

I had been at MGM several years and had enjoyed some success in such pictures as "Our Dancing Daughters" and "Our Modern Maidens" when the studio announced "A Free Soul" for production. I wanted to play the leading feminine rôle in that more than any picture in my entire career. I told Louis B. Mayer so.

"Joan, you're one of our most valuable stars," he told me, "but you aren't matured nor experienced enough as a dramatic actress to do this rôle."

I managed to get out of his office before I started to weep, but my tears were uncontrollable by the time I reached home. I felt I had been insulted as an actress. Now I realize it was one of the best things that ever happened in my career. Because my pride had been so deeply hurt I worked harder than ever in subsequent pictures. My injury became an inspiration. I know now that I wasn't ready for such a rôle then.

So, I learned that one cannot allow a slap, a disappointment, to break one's spirit. There is always something ahead that can be a greater challenge.

Various directors I've worked with have taught me with their slapdowns about getting along in our business—or any business.

After removed and clearer thinking I have realized that those directors were concerned only with my characterizations, my appearance, my acting—not with me as a person. I cannot say I approve of bullying from a boss on *any* job, but it's the job the boss cares about, not the person involved. One must check one's personal feelings at the outside door.

An amusing incident just a few years ago taught me that however much we think we know, it's wise to consult experts. I was in New York and unexpectedly was asked to report to a photographer for a portrait sitting. I wanted a new hat, didn't feel I had time to shop and asked my favorite milliner to send several to the hotel for me to make a selection. The milliner suggested tactfully that I come to the shop to try them on, but I insisted.

I selected a hat, wore it for the portraits and later to lunch at the Colony, and there was the milliner. She looked at me, then with horror in her eyes exclaimed, "Madame, you are wearing the chapeau backwards!"

Another incident, amusing now but terrifying at the time, taught me how absurd it is to take oneself too seriously. It was my first visit to Pickfair, when I was married to Douglas Fairbanks, Jr., at a large party being given in honor of visiting British nobility. I was wearing a dress with a short train. As I came down the main staircase and reached next to the last step there suddenly was the horrifying sound of rending cloth. I looked around and His Lordship, the honor guest who was just behind me, had stepped on my train; my dress was ripped widely at the waist.

I wanted to sink through the floor but made myself go back upstairs, found a maid who tacked it together and I went

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through the evening, feeling, however, that everyone was staring at me. It was weeks later that another guest set me straight.

"After all, Joan, no one cared about *you* that evening! Everybody was interested in the guests of honor!"

The most severe slap I've ever had, of course, was when I didn't have a picture for three years, just before I made "Mildred Pierce." Part of that time I was under contract—and just sat. Part of it

I spent sitting on my own time, for I voluntarily went off salary to wait for the right picture. During those discouraging days I learned humility and gratitude, and to pray a little harder.

I've often been accused of sounding like a Cinderella Girl; now you may say I'm trying to be a Pollyanna. Nevertheless, I repeat that I've been able to learn from and profit by the slaps I've had in my life. I've been grateful for them, so I suppose I'll have to admit I liked them.

Mario Is My Godson

Continued from page 37

Thus, he was aware of the handicaps under which he was working.

Well, the upshot of all this was that we continued to talk for several months, and finally Lanza declared that, as I seemed interested in what happened to him and was enough older than he so that I had been through the business mill, we ought to tie up. I agreed, but answered that I would not be in any sense an agent for him or his manager. I would merely be his sponsor and advisor.

I still am. Only now I am advising him in Hollywood, instead of New York.

The first thing I recommended when Lanza and I had signed a contract was that he do a bit of back-tracking, get some real training under his belt. Therefore, he cancelled all his commitments for radio and concerts, and I put him and his young wife on a regular income and paid

all their bills. That done, he was free to concentrate on study, and I found him one of the greatest coaches in the world to work with, Enrico Rosati, the man who had coached Gigli. When Rosati heard Mario's voice, he was ecstatic. He said he had waited for twenty-five years—since he had first heard Gigli—to hear a voice as tremendous.

For the next fifteen months, Lanza really worked at his lessons. And then he began doing small concerts occasionally. Then bigger ones. Then more of them. This went on for over a year.

One Summer he did two huge concerts, one in Toronto, and one in Grant Park in Chicago, where he sang before 53,000 people. Afterwards, he came to visit me where I was vacationing in the mountains. He had lost twenty-five pounds—from sheer nervousness!

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By the time August of 1947 had rolled around, however, he was standing firm. He sang in the Hollywood Bowl and created a sensation, as you may have heard. Out of that came his contract at MGM, and his first starring role, in "That Midnight Kiss."

We are still together, as I said. And Mario calls me his "Godfather." It isn't strictly true of him, I might add, though it is true of his tiny daughter, Colleen. I did stand up for her, and it was one of the happiest responsibilities I've ever assumed.

I don't feel that I have done anything for Mario, though he insists I have. For I believe that it would have been a crime to let such talent commit suicide for lack of training. And that was what he was beginning to do.

He is still very young, as you know. He's only twenty-eight now. And his voice has not fully matured. But I can see—with a godfather's delight, perhaps—the way it is growing and changing, and the way he himself is.

The one adjective you can apply to Lanza is "lusty." There are few half-way measures with him. Usually, he either hates something or he loves it, and the loving part predominates.

I remember that we two found a Chinese restaurant one night in downtown Los Angeles. The food was served "family style," which meant that you merely ordered a dinner and they brought you things without telling you what they were bringing.

They brought in the first course, an appetizer. Mario took a bite. And then he literally fell off his chair from sheer happiness!

He is the same with music, naturally. There are certain singers whom he doesn't like, whom he thinks are fakes or people with no talent. His words nearly smoke when he speaks of them. But, for those he does admire, he is equally definitive on the affirmative side.

Life has not been easy for Mario, or his father and mother. And because of that what is happening to him now is magnificent. One of his first acts when he signed his MGM contract was to start looking for a house for his parents, to bring them to California.

And his reception in his native Philadelphia when they premiered "That Midnight Kiss" was equally heartwarming. The American Legion Convention was in the city that week, too, but—except for one thing—you might not have known it.

For there were huge banners across the main streets, banners which read, "Philadelphia Welcomes Mario Lanza!" and so on. The mayor and the other dignitaries were at the station to meet him, and later took him on a pilgrimage to his old neighborhood. And there the residents had decorated an entire block with flags and such. It was really tremendous!

The one occurrence which made one recall that the Legionnaires were present, too, took place the day Mario was to sing "The Star Spangled Banner" just after President Truman's address to the convention. For some reason, the President was late and Mario's rendition was cancelled.

The President reached the rostrum and, before beginning his speech, said, "I should like to take this opportunity to state my disappointment at not hearing Mr. Lanza sing. I do hope that I can hear him some time at the White House, and I do want to apologize for my lateness, which made it impossible to hear him now."

Every paper in Philadelphia picked that up, naturally. There were the biggest headlines I ever saw, reading, "Truman Apologizes To Lanza!" It put the topper on a wonderful week.

One other result of that visit to Philadelphia was that the RCA people sold 12,000 of Mario's records in three hours!

Lanza loved it all, of course. For the reception was sincere. And he is a great man for sincerity, as I have said.

It is impossible for him to sing in half-way measures, for instance. I have heard him sing in the shower and give his rendition of some aria all the power and performance he would give it on a concert stage. He simply cannot sing without feeling, without heart.

A conductor he once worked with differed with him on how he sang a certain song, said that he overdid it.

"I have to!" Lanza answered. "When I sing, 'The moon is pale and I love you . . . I want the girl to know I love her, that I'm not just kidding about it!'"

Is he temperamental? Yes. But it is the sort of temperament which stems from honest beliefs, which will not provide for compromise. He can be and will be difficult when he feels that he is being asked to do something which is not artistically correct, and, as I have said, his instincts on such correctness are usually infallible.

What is in his future? So many things that I'm a little dizzy trying to keep up with them all. It seems now that, to begin with, he will finish his current picture, "Toast Of New Orleans," and then do "The Life Of Caruso." After that, he will go to Italy, where he will work for two months under singing and dramatic coaches and, early in 1951, make his operatic debut at La Scala, Milan. He'll come back to this country and do another picture, and his life stretches ahead with a round of films, concerts and operatic appearances.

For one so young, he is going to be a very busy gentleman. And I shall be busy, too, for I'll probably be with him wherever he goes.

Those fourteen cups of coffee have turned out to mark one of the important steps of both our lives!

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It Never Fails

Continued from page 33

as I was.

When John returned from England we had a heavenly vacation together in San Francisco, and spent several days at the San Ysidro Guest Ranch, a charming place, before John had to leave for New York and ten days of personal appearances in conjunction with the opening of "Battleground."

The outlook for 1950 is not too encouraging although, at this moment, John and I are together. If present commitments work out, John will have to go to Cuba on location, and I will have to go to France.

All of this separation doesn't worry me, however. John and I believe, truly, that absence CAN make the heart grow fonder . . . of the person to whom one is married. In a thousand small and large ways, separation can make two human beings dearer to each other, can confirm the faith they have in one another and the devotion they have pledged; it can make each reunion a re-consecration of vows, and a new falling in love.

This sort of thing doesn't "just happen," of course. It needs to be worked at and planned. It requires self-study and re-appraisal of one's partner. It should start with the attitude that separation is both an opportunity and a

genuine revelation.

One of the first things I discovered, when John was away from the house, was that I, as a person, was no longer the independent bachelor girl which I had prided myself on being in bygone days. Before John and I were married, I was accustomed to living alone. I thought nothing of bidding an escort goodbye at my door, after a late social function, stopping by the living room to glance through the evening paper, then rambling upstairs with never a backward glance into the darkness, nor ever an insecure thought.

With John away, I discovered for the first time that I had grown accustomed to the hearty comfort of a man's presence, to his voice booming from the shower, his shouted comments about the day's work.

In the still and lonely darkness of the bedroom where John was not, I began to hear things. There were footsteps across the living room floor downstairs, and positively someone was cutting the window screens.

I had always smiled at wives who said they couldn't sleep when their husbands were away. I stopped smiling. I yearned for John. Absence had taught my heart a vital lesson.

Nowadays, it is possible for two per-

sons to meet, fall in love, marry, and live together for fifty years without ever exchanging a line of correspondence. I hadn't given this fact much thought until John went away and began to write me letters. If we hadn't been separated, I might never have known what sort of a letter John is capable of writing, and that would have been my great loss.

Particularly wonderful were his letters from England. He wrote once a day, always, sometimes twice a day. He had never been in England before; I have never visited the country which fascinates me. John was determined to share his first impressions, his moods and discoveries. Of course he worked long hours at the studio, but he used Sundays to explore the maze-like city of London, and while he was riding to and from the studio each day, he could query cabbies about the things he saw. His verbal description of Windsor Castle made me feel the cold, fog-shrouded stones, and his description of Stokes Poges left me with the conviction that I had attended services there.

In addition to the travelogue aspects of John's correspondence, he proved to be an able writer of love letters. Such things, of course, are not to be discussed, but if our marriage should ever be jeopardized by some unimaginable circumstance, I believe that a reference to those letters would patch up everything. Absence gave me those letters as a tangible, living demonstration of our devotion.

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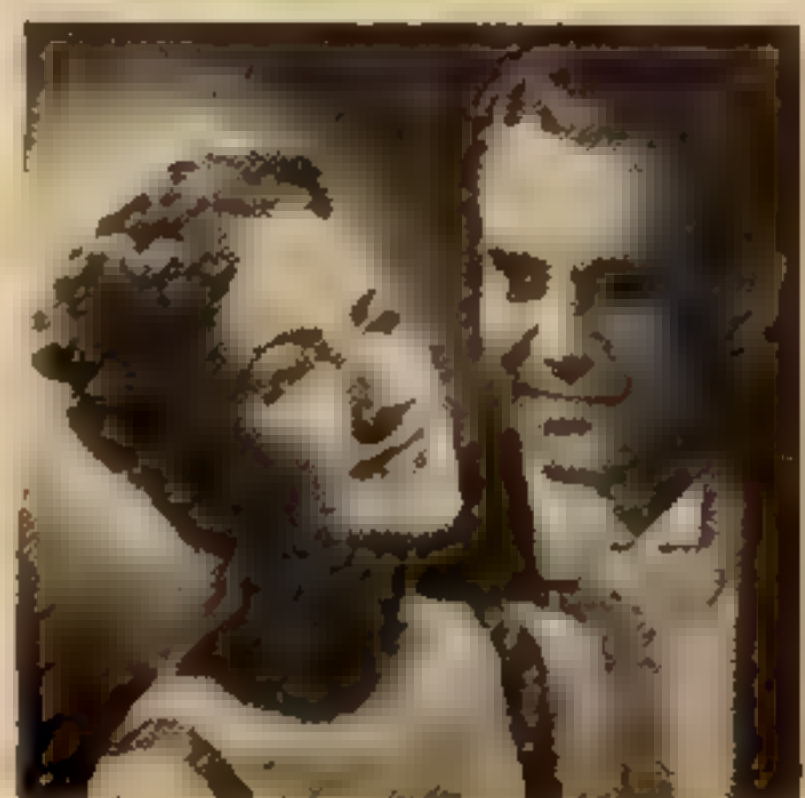
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Absence, gift-wise, is filled with anticipation. Just before John sailed, I made telegraphic arrangements with a New York firm to have a surprise delivered to John's stateroom. The surprise consisted of a bon voyage creation consisting of a huge cake of ice, bordered and concealed by red and white carnations ("our" flower), and hollowed out to hold six small bottles of champagne, a tin of caviar, a box of crackers, a lemon, and a knife. Zachary Scott was seeing John off, so they had a gay time with this unlikely affair and telephoned me every hour, on the hour, from six P.M. until the boat sailed at midnight. Then Zack called me afterward to say that the *Queen Elizabeth* was safely on its way! At the time of this telephonic marathon, I was on location in Durango, Colorado. Every time I heard the frantic ringing, I would don robe and slippers and trot from my motel bedroom to the corner telephone booth to answer. When you realize that New York time was three hours ahead of Durango time (*two hours normally and one added because of daylight-saving*), you will know that I made trips to bid my husband goodbye at nine, ten, eleven, and midnight; at one A.M., two A.M., three A.M., and then Zack called at four A.M.

Something of this sort adds a delightful chapter to the family history which is slowly compiled by every couple, and is made possible only by absence.

John surprised me, in turn, by bringing home a series of authentic tartans. The fabric is that for which the British Empire has become justly famous, and the patterns are beautiful. Because of the width of the wool, it would be possible to make a suit out of each, but John had other plans. He thought one, lined with red, would turn into a dramatic

cape; he liked another as a topper. Although John has always taken an interest in my clothing, he is now more concerned than ever . . . a something new added by absence.

John brought me an additional gift, a bottle of perfume from France, and about it there is a story. I have always had a romantic's breathless yearning to see Paris. One of the things John planned to do while he was overseas was to fly to Paris for a weekend.

I knew when he was planning to make the trip, and I gave myself some trouble. I sat at home Saturday night, trying to read but devoting most of my time to feeling sorry for myself. "There is John, in Paris," I thought. "Probably all the beautiful French girls are recognizing him and he is a great success. Perhaps he will walk down the Champs Elysees tomorrow morning, and he will see the panorama of Paris from the Eiffel Tower." I cried quite a bit to think what I was missing.

As it turned out, I wasn't missing anything. At the last minute John had to remain at the studio to work over the weekend. Greer Garson was not needed, however, so she made the trip and John asked her to bring back a bottle of perfume. She complied, adding a delightful touch of her own on the card which accompanied the package. She wrote, "This is sort of a Tinkers to Evers to Chance gift arrangement, but I do hope you enjoy it." Remember that Greer Garson is British born and has learned all she knows of American baseball and American slang in a very few short years. John's association with her in England has, we feel, brought us a delightful new friend . . . another dividend of absence.

Perhaps it all comes down to this: two people who are determined to get the most out of life and out of love can turn every experience into an adjunct of marriage. Even absence, that old bogey-man of an earlier generation, can be tied with a bright ribbon, hung with golden quiver and arrow and turned into Cupid.

I Learned About Women From Women

Continued from page 40

club, and we loved every bar of harmony we sounded.

There wasn't a member of the "Caged" cast who didn't regret the ending of the picture, which also ended our jam sessions and broke up the nearest thing to life in a sorority house that you can imagine away from a campus.

The fact that sixty women could work together in absolute harmony did not surprise me. Although I have always enjoyed the company of men, I am completely loyal to my own sex.

I am as opposed to the dreadful system of "Momism" as is its biographer, Philip Wylie, but in general I believe that women are more humane under *all* conditions than their fellow beings, men. From my own life, I can draw countless illustrations of the selflessness, the generosity, the wisdom and the honor of women.

First of all, women are natural-born boosters and optimists. Almost any truly

successful business man will admit that he owes a great deal to the partisanship and prideful trust of his wife, and to the vigilance and tact of his secretary.

From my own life background, I learned while I was still in pinafores that a woman who believes in one is a gift of wings. My own mother, before marriage, had entertained vague ideas of doing something in show business, and she passed on this ambition to me. As far back as I can remember, Mother was always sure that I would get the lead in the school play, that I would be chosen to give the class speech, that I would be the queen in the Spring pageant. Backed by such calm confidence in my combined good luck and ability, I simply couldn't fail!

To this day, when I am puzzled about a career situation, I discuss my problem with my mother. She always has something sensible and resourceful to suggest.

During my school days there were four women who influenced and helped me, (and they helped thousands of others to realize their dreams too). One was Miss Donnelly at the Tucker School of Expression in Cleveland; another was Esther Mullin who was head of the Curtain-Pullers, which was the Children's Group of the Cleveland Playhouse. I worked with Miss Mullin for four years and found her to be tireless in trying to benefit her charges. Literally, her life was the Playhouse; it is women like her who keep ambition alive in struggling, despairing young players. Miss Wren, at Kirk Junior High School, and Miss Dean, at Shaw High School in Cleveland, were also great teachers, devoted to the welfare and advancement of their students.

Nowadays, one of the things that is important in my work is getting a scene right the first time. I have rather good luck doing this, but exactitude was something I had to learn. Like most youngsters, I went through a phase during which I liked to "rough in" an idea—particularly in my art courses—then wander on to something else. Once I was well along with my second project, I would drop it for a third. I was an enthusiastic starter, but a hundred percent non-finisher. One of my art teachers, rightly diagnosing this as the beginning stage of complete inability to see a thing through to completion, made me stay after school every night for a week until I had finished all three of my fledgling notions. This teacher was kind in her discipline, administering a lesson that I have never forgotten and for which I am eternally grateful.

When I was in high school I spent two Summer vacations at the Rice Summer Theatre on Martha's Vineyard, working the first year as a waitress, and earning my keep the second year by serving as head usher in the theatre. My roommate at this time was a girl named Nancy Andrews, whose home was in Beverly Hills, California.

She and I used to have long talks about the difficulties of getting started on Broadway or in Hollywood. Whenever I became despondent, she would cheer me up. "You'll be a big star," she used to insist. "You haven't a thing to worry about, but these things take time."

Her ambition was almost as great as mine, but I don't think I was as generous in my praise or as helpful to Nancy as she was to me.

When she returned to California, she suggested that I visit her family until I could get established in a dormitory at Pasadena Community Playhouse, and that I study at the Playhouse with her. Once again she and I were roommates and, as a direct result of my living in Pasadena and working at the Playhouse, I was signed by Warner Brothers.

I went to the studio eagerly each morning, thinking, "Today I'll probably get a part opposite Errol Flynn . . . maybe in Technicolor." I know this sounds naive, but every beginner is naive until she is guided by the kindly wisdom of an older woman.

And so—on those days when I bloomed into the studio at dawn, hoping to be cast for a part that would try my prepa-

ration to the limit, I wouldn't even find my name on the callboard to do a bit.

My patience lasted for nearly two months. The third month I was nervous, the fourth apprehensive, the fifth despondent. Then, as I was thinking of calling myself to someone's attention, a wonderful woman named Sophie Rosenstein took charge of my jitters. Sophie was Warners' dramatic coach at that time, and I believe her to be one of the most sincere, earnest, constructive-minded human beings I have ever known.

If it hadn't been for Sophie Rosenstein, tower of womanly strength that she was, I don't know how I could have lived through the two solid years which elapsed before I was given my first fairly important part.

Once again, I was associated with a remarkable woman. The picture was "Mission To Moscow." I had the daughter role, and the part of the mother was enacted by Ann Harding. For me, this was a dream come true. Miss Harding had always been one of my motion picture heroines, and during my teens I had made a scrapbook of her photographs, newspaper clippings and fan stories.

Not only did she serve as my cinematic mother, but she took a mother's interest in me and in my career. Even when I wasn't needed in the shooting, I reported to the studio and sat on the set, learning everything I could from gifted Ann Harding.

When, on the set of "Caged," I told a newspaper man how pleasant it had been to work with a cast of sixty women, and how fortunate I had been in the past in my associations with truly great women, he said laughingly, "One of the reasons you had no trouble in 'Caged' was simply that no two women were in career conflict. You had the starring lead and most of the other parts were character roles. No real competition."

This is unfair, and the male statement can be challenged by the situation on the picture which I am now finishing. It is titled "Rock Bottom" and there are three young, ambitious actresses in the cast: Patricia Neal, Ruth Roman and I. We loved working together. We became close friends, and we are looking forward to being together regularly, both at work and socially.

At the present time I am also learning from yet another woman. She is somewhat younger than I, but I am convinced—sometimes in despair—that she is much smarter than I. She is my daughter, Susan Eleanor, who, when you read this, will have observed her second birthday. If I had never liked women before, my comradeship with her and with her girl friends would convince me that there is something magnificent (and astounding) about the members of Eve's sorority.

It wouldn't be fair to end this article without stating candidly that there are some types of women for whom I feel embarrassingly apologetic.

For one thing, I believe one can tell a great deal about a woman's personality by watching her drive a car. I am rather pleased (and I say this in all humility) when some man tells me that I drive more like a man than like a woman.

In an automobile, many women calmly



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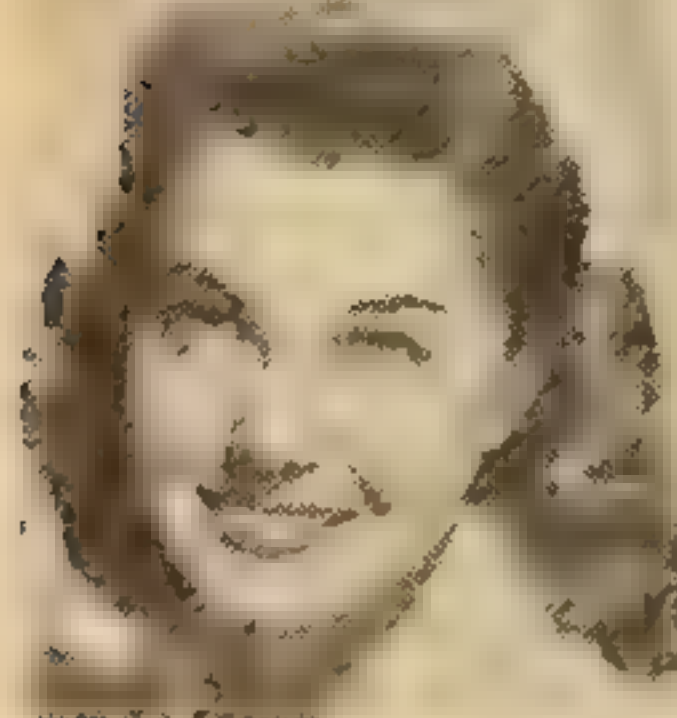
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expect to be accorded the right of way whether they are legally entitled to it or not. Some of them think nothing of dawdling along at ten miles an hour in heavy traffic because they want to study shop windows. An occasional distaff driver exercises some sort of goddess-given right to signal left, then turn right, and to sue the male driver who happens to crush the right rear fender presented unexpectedly by this maneuver.

Some women have a bad habit of talking about nothing. . . . or about their children. Before I was married I suffered through many a conversation about orange juice and pabulum. Nowadays I make it a point to discuss babyhood **ONLY** with other mothers.

Some women air their domestic woes in public, or, at least, in a beauty shop. I squirm when I hear a woman dissecting her husband. Yet, even in admitting this feminine failing, I must also point out that a woman will endure much more heartache, disillusion and abuse than a man will before "taking it to the judge." (*Sensitive men are excluded from this generality.*) If a wife is caught kissing the television repair man, her husband frequently reaches for a Colt .45, but if the husband is caught romancing a party girl at a convention. . . . oh well, boys will be boys.

I've learned about women from women, and I like what I've learned. I'm glad I was born feminine gender.

Want To Know Judy Better?

Continued from page 24

barrel-house entertainers, and they are greatly loved for their verve and crashing vitality.

When Judy is happy, she is happy with every cell of her body: When she is miserable, she could be bottled and sold as concentrated wretchedness.

When Judy has been misunderstood by someone, the world has fallen into the sea and she, alone, is cast upon a jagged shoal.

To be an average, simple soul in this complex world is difficult enough. To carry the bliss and burden of actual genius is the roughest assignment one could imagine.

If you were Judy's best friend, you would know that she is unable to read music, but that if a song is played through for her once, she has the melody etched on her memory, and her memory is fabulous. On second hearing of the tune, she can improvise the tenor or alto parts, and on the third time around she can put in the hot licks.

If you were Judy's best friend you would know that her fans seem to be fully aware of her determination as a craftsman to please them, and her eagerness as a human being to be liked by them.

When news of Judy's illness was published, her fans began to flood the mails with gifts, letters of advice, and offers of a haven.

Hundreds of simple, kindly people living in quiet, small towns offered Judy a home. The letters usually read something like this: "We live in a beautiful, restful part of our state. Our town is not large, but it makes up in friendliness what it lacks in size. We have a big spare room through whose wide windows the sunshine pours in the morning. We have several cats, a dog and a few chickens. You could become a member of our family for a few months, and you'd find yourself getting rosy as an apple. We wouldn't expect pay, of course, as we feel, somehow, that you are a member of our own family."

Judy is everyone's little girl. And why shouldn't she be? She has grown up on the screen where everyone could watch

the evolution. Millions of people recall her first picture, "Pigskin Parade," made in 1936, when she gave the impression that she was less a child than a great-eyed pixie with mischief in mind.

Millions of people never hear "The Trolley Song" from "Meet Me In St. Louis" without listening in their minds' ear to its notes being sung by Judy.

Judy's fans have lived with her through her marriage to Vincente Minnelli and her motherhood of beautiful Liza. Judy is America's high-spirited daughter, dearly loved when things are going well for her, doubly loved when she is in difficulty.

If you were Judy's best friend you would know that she has stuck too closely to Hollywood. She knows nothing of the world beyond Hollywood and that part of New York which is an integrated part of show business. Yes, she has gone on personal appearance tours, but what are they but marathons between hotels, theatres, trains and planes.

When Judy spent two months in Boston last Summer, it was her first taste of a city whose differences from Hollywood and New York can't be emphasized too strongly. Judy loved the waterfront, the Common, the austere brick houses, the baseball park. For the first time in her life, she saw a baseball game. At first she was bewildered and bored. She asked a few questions, watched the tactics of the game without emphasis. Suddenly she was on her feet, yelling at the runner scorching for third base, "Hit the dirt, hit the dirt." A moment later she was joining her section of the grandstand in a denunciation of the umpire.

There is a Massachusetts town that is Paris to Judy. Everyone has a mental Paris, the city of great joy. The real name of Judy's emotional Paris is Falmouth. She and several friends drove to Falmouth to see a Summer theatre performance of "Best Foot Forward." Afterward she was invited by the cast to remain for their closing-night party. When someone, half-hesitant for fear of annoying Judy, asked her for just one song, she stood beside the piano, haloed by the single spotlight directed at the orchestra pit (*all the cast were sitting*

cross-legged on the stage apron) and poured music into the darkened theatre for almost two hours. She was back in show business. She lived for days on the joy of that spontaneous performance.

If you were Judy's best friend you would try to encourage Hollywood to leave the girl alone for awhile. True, she is always big news. True, she has been ill and has caused everyone great concern. But this illness had been accumulating over ten years. She's going to have to relax and to avoid demanding too much of her courageous spirit. She needs to be allowed to live as normally as possible.

If you were Judy's best friend you would want to tell these well-meaning but thoughtless people that Judy has worked under pressure too long. She needs the right to have a toothache without having everyone in Hollywood run up the current dividends of Pacific States Telephone & Telegraph Company.

If you were Judy's best friend, you would be intensely glad that she has Liza.

Liza is not quite four, but she is already a trouper. She visits the studio regularly and has luncheon with Judy in Judy's dressing room. Miss Minnelli accepts, with unimpressed poise, the in-

evitable attention accorded her.

She can pick up almost any dance step she sees, and has already been taught dozens of routines by Judy. Liza dances, as Judy does, for the same reason that birds sing: it's her nature.

While she was watching Phil Silvers rehearse a dance routine for "Summer Stock," Liza observed an error in Phil's performance. She waited until Phil paused for a breather, then explained gently, "Uncle Phil, I don't think you are supposed to do it this way," and she imitated his rendition perfectly. "I think you're supposed to do it *this* way," and she danced the correct version.

"Uncle Phil" caught on. He shook his head in Judy's direction with the comment "Does talent HAVE to run in your family?"

Yes, if you were Judy's friend you would be proud of her as an artist, and as a wife and mother. You would worry about her inclination to work herself to the point of exhaustion; you would delight in her histrionic gift and in her sense of humor; you would try to save her from selfish people and from herself.

And you would consider her warm, joyous returning friendship one of your most precious possessions.

Cobina Wright's Party Gossip

Continued from page 10

kind and charitable urge behind it, proving that Hollywood has probably the greatest heart in the world.

* * *

The same quality prompted a recent all-star co-operation deal down in Palm Springs when all the glamorous film beauties decided to give their dolls for a "Doll House" auction of their favorite miniature moppets. It was all for the "March Of Dimes" and beauteous Rhonda Fleming was chosen chief auctioneer. Among the glamorous "dolls" who contributed their pet dolls were Joan Crawford, Arlene Dahl, who called hers a "dahl-baby," June Haver who proudly presented the one she used in the picture, "Oh, You Beautiful Doll!," Judy Canova, Ginger Rogers, Ava Gardner and Audrey Totter.

* * *

Betty Hutton's entry was the miniature of herself in the role of "Annie Oakley," which Benay Venuta gave Betty at the "Annie Get Your Gun" party we reported in last month's issue of *Screenland*. Sweet little Margaret O'Brien was almost tearful about putting her favorite doll on the auctioneer's stand, because she is still young enough to love to play with them, but knowing what a good cause it was she bravely smiled as Rhonda wielded her gavel and called, "Going, Going, GONE!"

* * *

Of course, it's this spirit which makes me so proud of our Hollywood hosts and hostesses these days, because they are giving more and more "parties with a purpose." So many are being held, not just for the sheer sake of entertaining, but to help some worthy cause and both

the hosts and the guests find they can have just as much fun and still do something constructive.

* * *

Mary Pickford, who has temporarily deserted Hollywood to be with her husband Buddy Rogers in New York, where he is having such success with his radio show, returned to Pickfair for a brief visit and gave a small, intimate party the other evening. However, it was entirely unlike the very formal affairs which are usually held in the most famous house in Hollywood.

* * *

Because Pickfair is ostensibly closed during Mary's and Buddy's absence, Mary opened up the picturesque Western bar downstairs and invited a few friends in for a chuck wagon buffet and a square dance. The "chuck wagon" turned out to provide caviar and truffles, but the Western costumes and the square dancing were authentic enough.

* * *

"Meeting their partners and forming a circle" were Johnny Mack Brown and his charming wife, Gertrude Neisen and her husband, Diana Lynn and John Lindsay, Ann Miller and her new beau, Bill O'Connor, the Robert Prestons and Bobby Stack with Irene Wrightsman.

* * *

Among the two-fisted gentlemen, who had to put their guns on the bar before the mustached bartender would serve them were Glenn Ford, Ronald Reagan, Van Johnson and Brian Donlevy.

It was all great fun and made me a little nostalgic about all the famous parties of the past which Pickfair has seen.

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SENT ON APPROVAL!

Your Guide To Current Films

Continued from page 14

when her "sister" Joan Evans, has a girl-to-girl fight with Ann over the affections of Farley Granger. Hurt and bewildered, Ann demands to know who, and where her real mother is. When she goes to see the mother who gave her up, Ann Dvorak, the unhappiness becomes more pronounced. It requires a lot of self-understanding and soul-searching for Ann to realize with whom her future lies. There's much poignant drama, and tearful moments, but believable and charming throughout. The cast, with Jane Wyatt and Donald Cook as Ann's foster parents, is top-notch.

Nancy Goes To Rio (Technicolor)

MGM

ANN SOTHERN, a well-known musical comedy star, and her budding actress daughter, Jane Powell, wind up vying for South American businessman Barry Sullivan. Most of the vying is down in and around Rio and everyone wears gorgeous clothes, has limousines, lives in palatial haciendas and has beaucoup singing and dancing talent. It's a musical, so a lot can be overlooked, including the odd situation of wealthy coffee magnate Carmen Miranda always popping up as an entertainer in some night spot. About the only thing different with this, is Louis Calhern, who, beside turning in a neat performance, does a song and dance routine that's a honey.

Stromboli

RKO

NOT nearly as exciting nor unrestrained as the ads and publicity surrounding it would have you think. Very simply, it's about a D.P., Ingrid Bergman, who marries a young Italian fisherman so she can get out of the D.P. camp. In her new home on the volcanic island of Stromboli, Ingrid lives a tortured existence among her unsophisticated neighbors. Even though she is innocent of any illicit relationship with a young lighthouse keeper, gossip flies fast and furiously. With Ingrid as the only known performer, she actually looks better, and acts better than she ever has before in this suprisingly enough average offering.

Outside The Wall

Universal-International

SOMETIMES a released prisoner wants to go straight, but often he's deviated—especially if he was sent to prison at the age of 15 and turned out into a strange world at the age of 30. That's what happened to Richard Basehart—things like life, women and love were merely words to him. When he gets a job at a small sanitarium and falls for a gold-digging nurse, Marilyn Maxwell, he's ready bait for any deal that will get him

money, fast-like. He gets mixed up with \$1,000,000 stolen from a bank, Signe Hasso, and her kaffee klatch of ugly hoods. All these, with an extra push from Marilyn, almost swamp him entirely, but there's that old saying: where there's life, there's hope, and it sure applies here.

Never Fear

Eagle Lion

PRODUCED by Ida Lupino, it deals with the tough, uneven road back to normalcy that a young girl has to take after she is stricken with infantile paralysis. Sally Forrest is the lovely half of a dance team and when she gets polio, she is, at first, certain that her life is over. Her partner, Keefe Brasselle, thinks otherwise and tries to make her see he still loves her and wants to marry her. Where he fails, another paralytic, Hugh O'Brian, succeeds when he shows her how important courage and lack of self-pity are. Nicely done and not sticky with sentiment.

The Sundowners (Technicolor)

Eagle Lion

FIRST-RATE Western about cattle-rustling. Two brothers, Robert Sterling and John Barrymore, Jr., are doing right fine with their ranch and cattle raising till some local ranchers decide the boys are getting too big for their britches. A series of raids start on their herds and in the process their foreman is killed. Then, when the situation is darkest, Robert Preston comes riding up and talks the lads into fighting fire with fire. There's one catch—Preston is no darn good, something which both Sterling and Barrymore, Jr., know full well, but to save the ranch, they're willing to forget the past. With Preston riding for them, trouble snowballs until it's not only rustling, but murder, too. A grim saga of the West which fairly seethes with the undercurrent of evil Preston brings with him.

No Sad Songs For Me

Columbia

DEFINITELY not the kind of film which leaves one with a happy, carefree outlook. In fact, it's downright depressing. Once it's established that Margaret Sullavan, married to Wendell Corey and the mother of Natalie Wood, has everything to live for, you suddenly get hit in the teeth with the fact that Maggie is dying of cancer. Though she has six months to live, she doesn't tell Corey, not even when he becomes infatuated with Viveca Linfors. At first, jealous and hurt that another woman is sharing his love, Maggie finally realizes perhaps it's for the best. With that idea in mind, she gradually allows Viveca to step into her shoes so her loved ones won't be left alone and drifting when

she's gone. Completely rugged on the emotions, Miss Sullavan doesn't intend to let anyone in the audience off lightly.

The Eagle And The Hawk (Technicolor)

Paramount

SET in Civil War days, a very interesting phenomenon occurs: Yankee Dennis O'Keefe and Southerner John Payne not only get along passably well, but because of their combined efforts, Texas is spared a bloody invasion by Mexican hordes. Intelligence Agent O'Keefe is sent from Washington to find out what trouble is brewing South of the Border. To help him arrive at his destination safely, Texas Ranger Payne is ordered to forget the War and accompany the Yankee to Mexico—a bitter pill, suh. They do a lot of spying, run into mucho action, meet spicy Rhonda Fleming, and Payne almost, but not quite, gets torn asunder by a pair of wild horses.

Barricade (Technicolor)

Warner Brothers

SIMON LEGREE was a sissy compared to Raymond Massey, the power-obsessed owner of a stolen gold mine. The way he runs the mining camp, Alcatraz seems like a gay picnic. Into this mess willingly walks Dane Clark, a fugitive from justice. Not so willingly,

but nevertheless thankful that they have a place to stay and recover from serious injuries resulting from a stagecoach crash, are Ruth Roman, also escaped from prison, and Robert Douglas, a brainy lawyer. Soon, all three newcomers learn the isolated camp is nothing short of a madhouse and being virtual prisoners, escape is next to impossible. Loaded with every nasty character type dreamed up by a script writer, a few ounces of goodness and light actually shine through occasionally.

Captain Carey, U. S. A.

Paramount

COMPLICATIONS set in and stay put. Once ex-OSS officer Alan Ladd sees a painting in an art dealer's window. The last time he had seen the picture, it was hidden in a secret room of the old castle where an old aristocrat and her young granddaughter, Wanda Hendrix, lived. Wanda was helping him in his work behind the German lines, but one night the Nazis raided the secret headquarters. Ladd was gravely wounded, his buddy killed, and ditto, he thinks, Wanda. Obviously, someone tipped the Germans off, and seeing the painting again makes Ladd decide to return to Italy and find out who. He almost gets killed a few more times, but the place is so crawly with suspects, he can't tell till the last reel who was the cutie-pants. Often dull and complicated.

Sweet And Neat

Continued from page 16

normal process of perspiring in this small area so that odor cannot be present. For those who perspire but slightly, the simple deodorant is the answer. For those who experience noticeable dampness, the anti-perspirant solves the problem.

Whatever type you are, it is well to realize that we are all victims of our emotions in regard to perspiring. The cold sweat, associated with terrifying experiences, is no exaggeration. Neither is the sudden dampness that comes with humiliation, hurt or shock. While actually this is nature's way of cooling off your body, as when you exert yourself, in running or hurrying of any kind, it is unpleasant.

The solution to all these perfectly normal situations is the scheduled use of a preparation suited to individual needs. And such preparations you will find in a quantity and a quality to please all. In some instances, you may have to do a little experimenting, just as you do with a lipstick or nail lacquer. But take time and patience for the simple reason that once you have the ideal answer, a real point of concern is conquered. Always read the directions with real care and follow them. A few points apply to all. Skin should be freshly bathed when the preparation is used. Most specify a waiting period before application after the use of razor or depilatory, though with some recently developed ones such waiting is not necessary. If a liquid, a few

minutes should be allowed for drying before donning clothing. However, your preparation will advise you more fully and in detail on the package.

The great advances made by manufacturers in this field include products exceedingly gentle to the skin yet sure and trustworthy in protection. There are clear lotions, creamy lotions and creams as light as a snowflake that leave no obvious residue on skin. There are effective deodorant powders, too. Some of these preparations possess a delicate odor to make their use more appealing.

The containers, too, have a touch of high style and many are pretty enough to adorn a dressing-table or bathroom shelf with style. The plastic spray container is a joy. You simply squeeze the bottle—plastic, of course—and your protector is in place. Another glass bottle comes with its own atomizer top.

Your five-and-tens have many fine brands of deodorants, and this is a wonderful source from which to experiment. The smaller bottles, jars and tubes they often feature are a joy, too, for travel or vacation. But your drug store really goes overboard on such products, for the deodorant is something we seem to buy there rather than in department stores.

Remember that it is very normal and healthy to perspire. However, control at the points where it may be obvious and ruinous to your clothes is as important as your daily bath, and carelessness is not excused by others.

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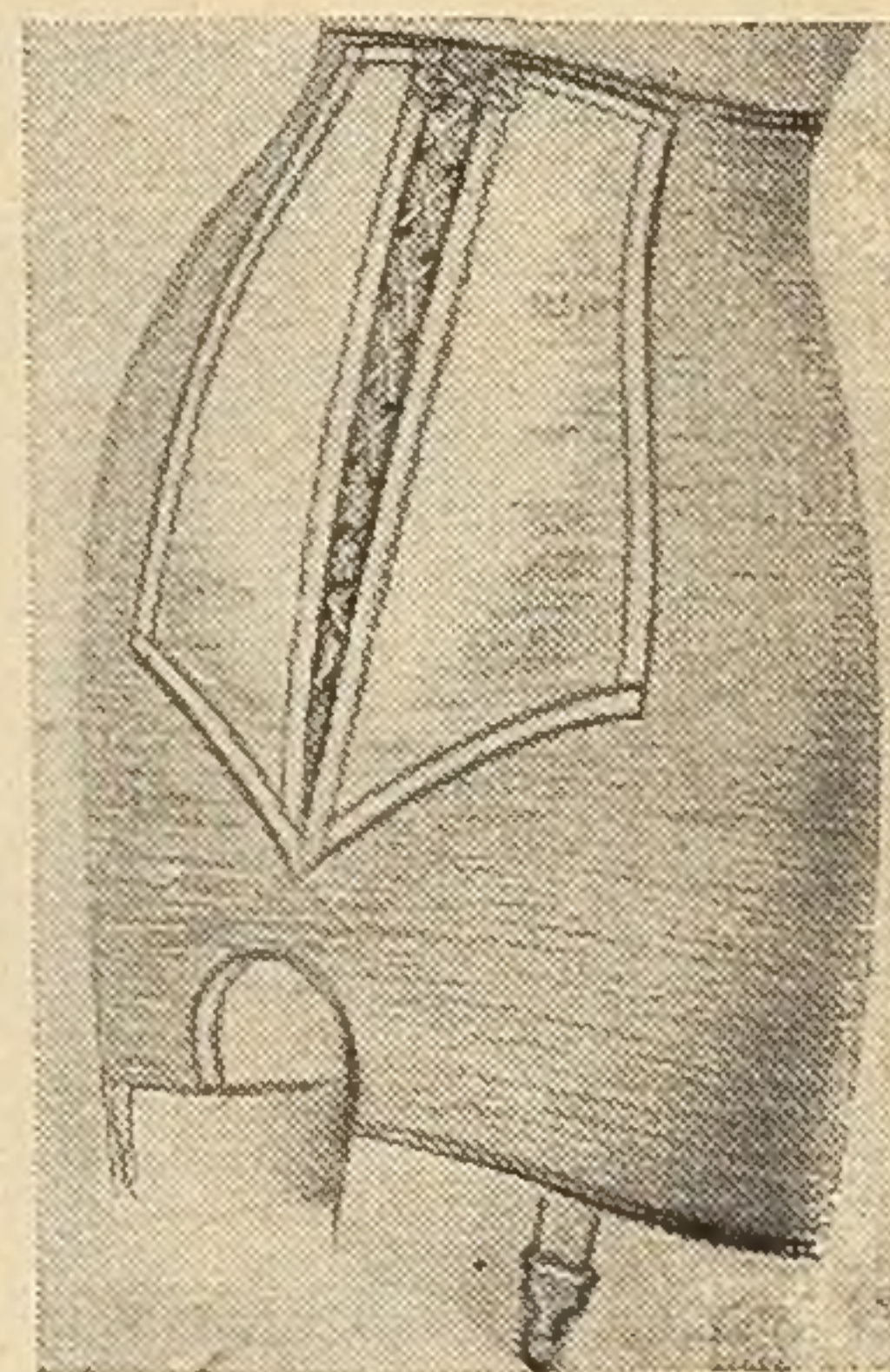
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